1440 1940



Johann Gutenberg

THE INLAND PRINTER

JULY ☆ NINETEEN HUNDRED AND FORTY

Typography by EMIL GEORG SAHLIN. Illustration by EDWARD PIEGEL



It's an old CHAMPION CUSTOM

To stir up the hornets in paper making practice is the special delight of the lads in Champion research and plant control. To them nothing is frightful, nothing sacred, nothing final. Champion is young in personnel, modern in every facility—old only in experience and accomplishment. It is everlasting inquisitiveness about materials and methods that produces better and better papers, and makes Champion the leader in the manufacture of coated, uncoated, offset, postcard, envelope, cardboard, and cover.



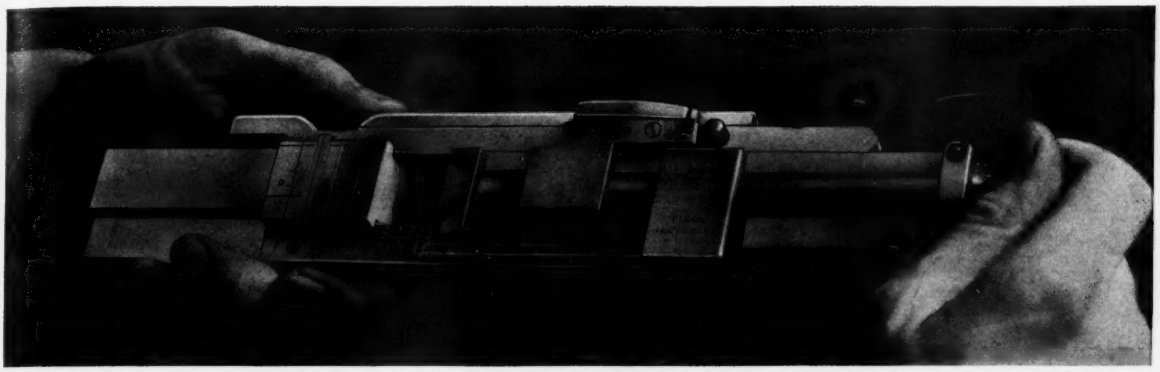
THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . . HOUSTON, TEXAS

Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Cardboards, Bonds, Envelope and Tablet Writing . . . Over 1,500,000 Pounds a Day

DISTRICT SALES OFFICES

NEW YORK · CHICAGO · PHILADELPHIA · CLEVELAND · BOSTON · ST. LOUIS · CINCINNATI





CENTERED LINES
Ludlow-set in half of the usual hand-set time

It takes a lot of time to center a line set in single types. Juggling quads and spaces from one side of the line to the other, and spacing tight-to-lift, does not make for efficient production.

● The compositor equipped with a Ludlow Self-Centering Stick can produce centered lines on the Ludlow even faster than straight full-measure composition. With this stick set to any desired measure, the compositor "gathers" typeface matrices and drops them into the stick, adding only the spaces between the words, and then merely pushes up and locks the slide against the matrices. The typeface matrices automatically center accurately on the measure, and the spacing of the slug is positive beyond possibility of transpositions or pi. It's as easy as that!

● This time-saving feature is typical of Ludlow efficiency and economy. The Ludlow system provides so many short cuts and simplified practices that it's no wonder that the production record, day in and day out, of a Ludlow-equipped composing room is one which assures profitable billing.

● Without necessity of casting or storing type in advance of composition, the Ludlow system of hand-setting matrices direct from copy provides a never-ending supply of new job and display composition in the most convenient form to make up and print—all-slug composition.

● The full story of the advantages of operating with Ludlow equipment and time records for setting representative pieces of job and display composition the Ludlow way will be gladly sent to you upon request, without obligation.

LUDLOW TYPOGRAPH COMPANY 2032 Clybourn Avenue, Chicago, Illinois

Set in Ludlow Tempo Heavy Condensed, Tempo Bold Condensed and Tempo Medium

CHECKING POINT NO. 5

for July

How many of your presses are thirty, twenty, ten years old? Have you in your composing room or bindery as many old machines in those classes?

In 1900 the lithographing press ran hundreds an hour; type was hand set; bindery operations almost wholly manual. Today, the litho press runs in thousands an hour, composing room and bindery operations are almost entirely mechanical. *But cylinder presses installed before 1930 are little if any faster than those of 1900.* Even now most letterpresses in use are still in the 1900 class — Are yours?

Carrying the above question one step farther (and it's not so very complicated) — If the most efficient presses in your pressroom are eight to ten years old and possibly even now a little shy on competitive production — comparatively, the remaining older presses can scarcely be an asset and may even be an actual liability.

One printer, we know, makes up an annual balance sheet of efficiency by rating his equipment against the newest for speed, size, quality, cost, etc. Would such a record be complimentary to your plant...or otherwise?

Because the 20 x 26 Simplex is often used as a specialty machine, superb for book matches, deluxe wrapper work, printing die-cut cartons, and innumerable other singular tasks — paradoxically, it is also very versatile. What specialty work have you for the versatile Simplex . . . what jobs that are difficult to handle on your present presses? Full information gladly given upon request.

miller **MILLER PRINTING MACHINERY CO.**
PITTSBURGH, PA.

World's largest exclusive manufacturer of automatic cylinder presses

The Inland Printer

JULY, 1940

Volume 105 • Number 4

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

LEADING ARTICLES

How to Increase Salesmen's Production
First find out who is to blame for a salesman's low production, then if worth keeping, train him as indicated.
By E. Herbert Zimmerman 23

Avoid Creating More Competitors
An attorney counsels on agreements to prevent employes turning into competitors, stealing customers.
By Charles H. Rosenberg, Junior 24

Cost Factors on Installing Offset 28

Four Dollars Out of Every Ten for Taxes
Even without new defense taxes, figures show levies on commercial printers 38% of their expected gross income.
By M. E. Powers 29

Three Savings in Stock Planning 36

Tribune Tests Fluorescent Lights 43

Cultivate Discernment, Not Rules
The fundamental ideal of this reviewed English grammar is to cultivate judgment rather than make rules.
By E. N. Teall 46

Gutenberg's Life Recorded in Documents
Interesting light on the life of Johann Gutenberg, his connection with printing, invention of movable type.
By Douglas C. McMurtrie 50

The Graphic Arts 55

DEPARTMENTS

Offset Technique, 31; Pressroom, 33; Editorial, 39; Proofroom, 41; Mailing Piece, 45; New Books, 47; Brevities, 54; Specimen Review, 59; The Month's News, 67; New Equipment, 70.

J. L. Frazier, ***Editor*** **Howard K. Graves,** ***Assistant Editor***
Frank S. Easter, ***Promotion*** **E. H. Bratlie,** ***Circulation***

Western Advertising: **William R. Joyce, 309 West Jackson Blvd., Chicago**
Eastern Advertising: **John E. Allen, at 522 Fifth Avenue, New York City**

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All manuscripts should be accompanied by adequate postage for their return. THE INLAND PRINTER assumes no responsibility for unsolicited contributions, except to accord them courteous attention and ordinary care.

Member Associated Business Papers • Member Audit Bureau of Circulations

See Advertisers Index on Page 82



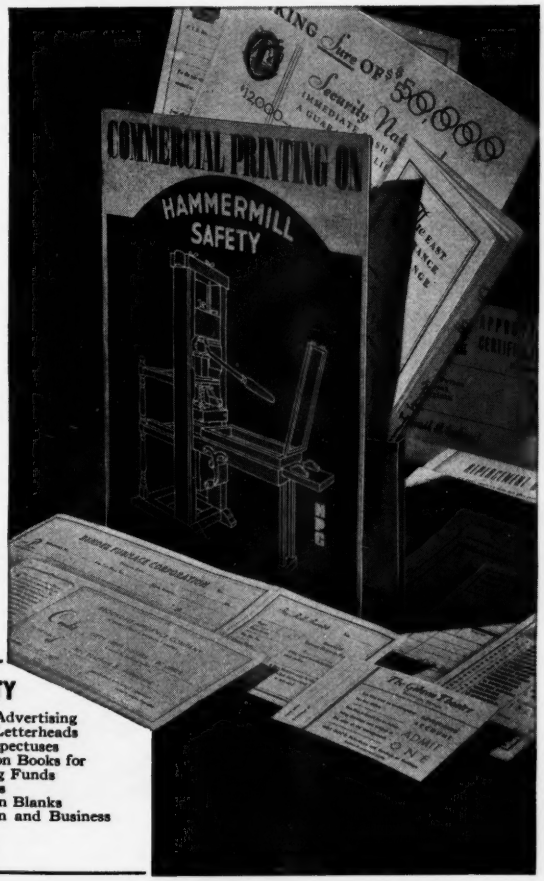
Buyers will pay extra for "important" jobs when you make those jobs look *important!*

MANY printed forms will do a better job for your customer if they have an air of authority. An installment contract, for instance. An insurance policy, a guarantee slip, a membership certificate. To put these forms into the "important" class, print them on paper that looks important. The kind of paper people see used for checks, drafts and other money-value documents—Hammermill Safety Paper.

There's more profit and less competition in this sort of printing. Your customer is interested in a good job rather than a low price. And when you recommend Hammermill Safety, you've gone a long way toward getting the job. For Hammermill is the best known name in paper . . . a name your customer respects.* Hammermill Safety lives up to that reputation. It prints fast and clean and profitably. It's impressive in appearance, dependable in use. It does everything a paper can to please your customer and win steady reorders for you.

For help in landing these extra-profit jobs, send for the Hammermill Safety Portfolio containing specimens of the type of work you can turn into extra profits. Use it to show your customer how his work will look printed on Hammermill Safety.

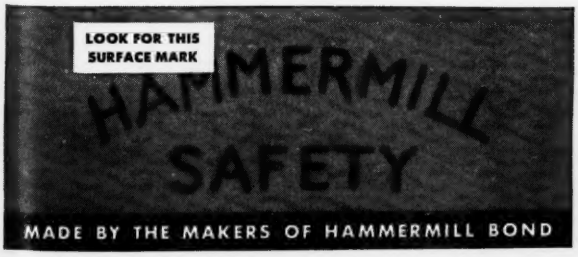
***HERE'S PROOF. In a national survey bank depositors voted Hammermill the best known safety paper by a margin of more than 6 to 1 over the nearest competitor!**



FOR EXTRA PROFIT SELL THESE JOBS ON HAMMERMILL SAFETY

Acceptances
*Store Gift Certificates
Stock Certificates
*Book Approval Certificates
Claim Forms
Bus Tickets
Requisition Forms
Vouchers
Lodge Cards
*Pay-Roll Checks
*Guarantee Slips
Coupons
Policies
Receipts
Notes
*Theatre Passes
Wills
Legal Documents
Financial Advertising
Specialty Letterheads
Stock Prospectuses
Subscription Books for Soliciting Funds
*Credit Slips
*Prescription Blanks
*Corporation and Business Checks

*(*Specimens of these are among those in the Hammermill Safety Portfolio)*



Send for it!

Hammermill Paper Company, Erie, Pa. IP-JUL.

Please mail me a copy of the portfolio of Commercial Printing on Hammermill Safety.

NAME_____

POSITION_____

(Please attach to your *business* letterhead)

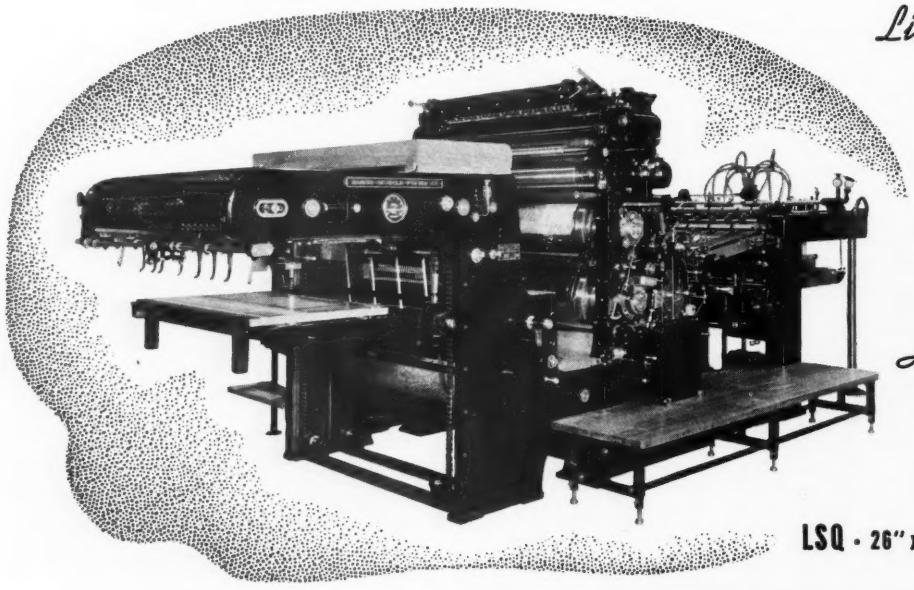
OFFSET GIVES MORE *Power*
to your Customer's Advertising.
Therefore equip for Offset Production

● The beautiful effects, freedom of layout, wider use of color available in Offset will give POWER to your customer's advertising.

You see more in the job done by Offset because there is more to see — character, distinction, life! Offset pulls harder in sales because it has more power!

Power has quality, too. Offset produced on a Harris Press has the smooth steady power to get you on top. Precision accuracy, dependability, high quality sheets in quantities that afford profits. The printer with Offset in the pressroom can put power into every job.

Harris, the pioneer builders of successful Offset presses, make a press for every Offset need, in sizes to fit all plant requirements.



LSQ - 26" x 40" Single Color Offset

Litho Chemicals

Through research Harris has developed and standardized new chemicals for both deep etch and surface plate making processes. Full details upon request. Write us with reference to your lithographic problems.

Harris Service

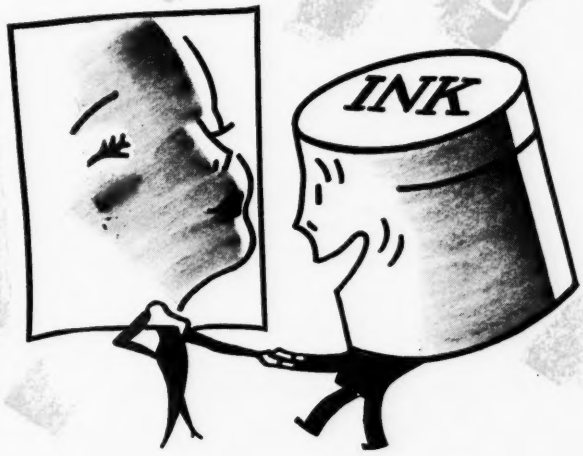
Nation wide—offers to all Harris users the full benefits of all Harris experience.

HARRIS OFFSET PRESSES

HARRIS · SEYBOLD · POTTER · COMPANY

General Offices: 4510 East 71st Street, Cleveland, Ohio. • *Harris Sales Offices:* New York, 330 West 42nd Street • Chicago, 343 South Dearborn Street • Dayton, 819 Washington Street • Atlanta (Harris-Seybold Sales Corp.), 120 Spring Street, N. W. • San Francisco, 420 Market Street. • *Factories:* Cleveland, Dayton.

MADE FOR EACH OTHER



Kleerfect REG. U. S. & CAN. PAT. OFF.
Hyfect REG. U. S. & CAN. PAT. OFF.

Machine Processed for
UNIFORMITY • OPACITY • INK AFFINITY
STRENGTH • PRINTABILITY
COLOR AND FINISH

★

TO BE AN AFFINITY for ink is one of the basic requisites of good printing paper—it is one of the important features of Kimberly-Clark papers.

Both Kleerfect* and Hyfect* are made from selected virgin groundwood filler. Groundwood filler is a natural affinity for ink. It allows the ink to set quickly and permits a fast back-up, which results in speedy production that saves money for you and your customers.

Lower production cost is the invariable experience of printers who use Kimberly-Clark distinctive printing papers. Paper merchants everywhere stock Kimberly-Clark papers.

KIMBERLY-CLARK CORPORATION
Established 1872
NEENAH, WISCONSIN

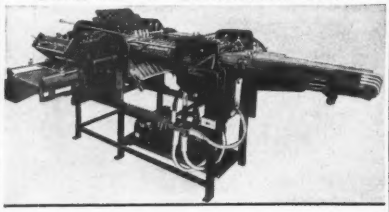
NEW YORK—122 E. 42nd St. • CHICAGO—8 S. Michigan Ave. • LOS ANGELES—510 W. Sixth St.

*Reg. U. S. & Can. Pat. Off.

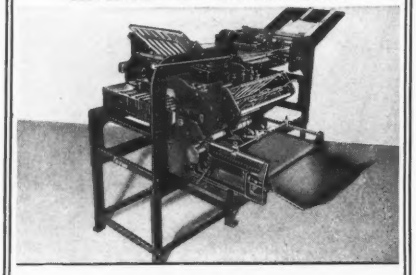
MODERN CLEVELANDS *are*

Double Value Machines

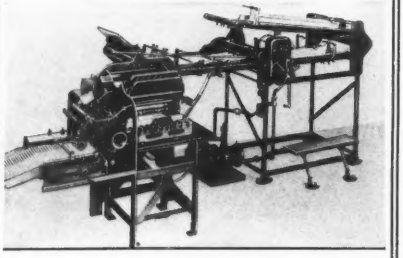
CLEVELAND "W" CONTINUOUS FEEDER



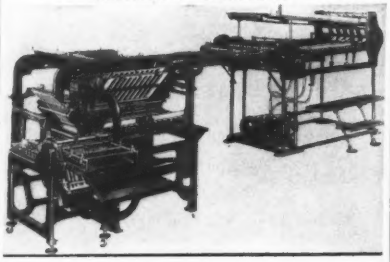
CLEVELAND "W" FRICTION FEEDER



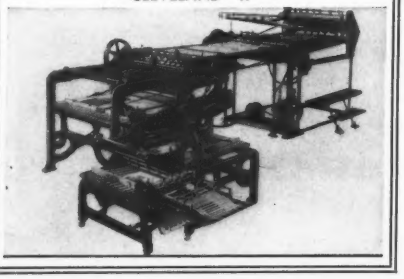
CLEVELAND "DOUBLE-O"



CLEVELAND "DOUBLE M"



CLEVELAND "K"



The latest Models of CLEVELANDS have these two advantages that increase their earning power and usefulness over former types of folding machines:

1. The new Models are 50% faster. The diagram below illustrates how the increased speed doubles and more than doubles your net profits per running hour.
2. The new Models, particularly the "DOUBLE-O" (22x28), and the "DOUBLE-M" (28x44), make a much greater variety of folds than older types, thus fitting better into your work and automatically increasing their productive hours.

Higher speed plus more productive hours doubly increase their value to you

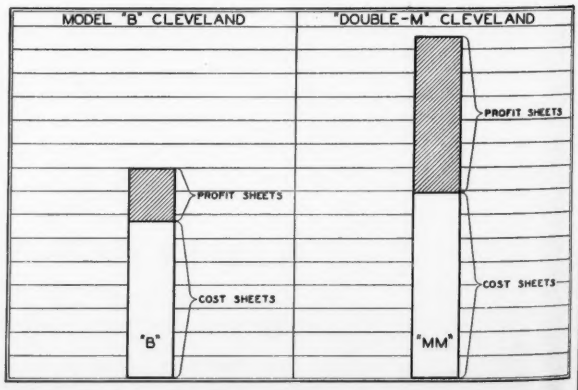
For decades CLEVELANDS have set the standards for speed, variety of folds, accuracy, length of service and slow obsolescence.

Each Model makes practically every fold you will ever need in it maximum sheet size.

The only point you really need consider when you install a CLEVELAND is the *RIGHT SIZE* for your plant. Given the right size, you will have a folder that is unequalled for Earning Power and Competent Service.

A new, Modern CLEVELAND installed during the summer months will put you in line for better service and more profits this fall.

Write us now and let us help you determine the* RIGHT FOLDER *for your plant.



Dexter Folder Company, Pearl River, New York

NEW YORK, 330 West 42nd Street
CHICAGO, 117 West Harrison Street
PHILADELPHIA, Fifth and Chestnut Streets
BOSTON, 185 Summer Street
CLEVELAND, 1900 Euclid Avenue
ST. LOUIS, 2082 Railway Exchange Building
DALLAS, J. F. Carter, 5241 Bonita Avenue
SAN FRANCISCO, LOS ANGELES, SEATTLE, Harry W. Brintnall Co.
ATLANTA, Dodson Printers Supply Company, 231 Pryor Street, S.W.



Carloads of Scrap . . .

THESE were busy presses once — every one of them, from the old small pony to the twelve year old two-color automatic cylinder. Many of them were as or more efficient than machines still standing idle in pressrooms throughout the country. Yet, their owners found it desirable to scrap them under the new Plan.

Every non-competitive press shows an actual or potential loss if merely kept in idleness for better days to come. Yet, most such cylinder presses could be converted into tangible assets at five times their scrap value. That opportunity is offered for a limited time by the Miller Scrap Allowance Plan, so favorably received by printers and trade organizations throughout the country. Write for complete information. No obligation whatsoever.

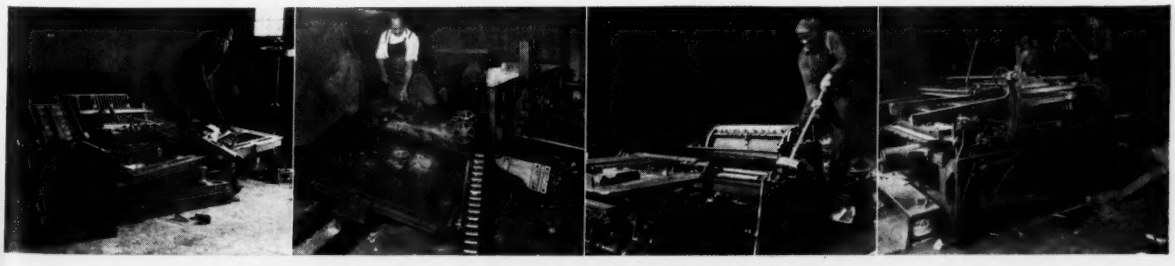
MILLER PRINTING MACHINERY CO., PITTSBURGH, PA.

THE MILLER SCRAP ALLOWANCE PLAN

1. Permanently removes cheap, obsolete presses from the market and further use.
2. Enables owner to realize five times the scrap value of obsolete presses at present high scrap prices, and
3. Applies this amount against modern Miller equipment when and if desired, anytime within five years.
4. Releases costly floorspace for profitable use.
5. Aids in avoiding maintenance of obsolete presses beyond their economic and non-competitive life, and
6. Establishes a basis for modernization equal to that of other progressive industries.

miller

Some of the obsolete presses, big and small, scrapped under the Miller Scrap Allowance Plan.





APPROVED BY THE GRAPHIC ARTS

AMONG the thousands of gratified users of The Beckett Perpetual Auto-file are the leading printers, agencies, artists and advertisers of America. A frequent comment is "I should be lost without it." The Auto-file, so compact that it may be kept on your desk and but nineteen inches high, provides you with 300 dummy sheets (9 x 12 after folding), representing 197 different items of cover, text, offset and opaque papers. Thus you will always have constantly at hand a paper for every purpose. A perpetual and almost automatic replacement service will keep your Auto-file always complete without any cost whatsoever. It is indispensable to anyone connected with the graphic arts. We offer the Beckett Perpetual Auto-file and attendant service to members of the graphic arts at the nominal cost of $5.00, and will cheerfully refund the payment to anyone within thirty days if he is dissatisfied.

THE BECKETT PAPER COMPANY

MAKERS OF GOOD PAPER IN HAMILTON, OHIO, SINCE 1848

ATF TYPE SALE

LAST CALL! SALE ENDS JULY 31st!

ATF offers 15% Special Discount

on all orders for Class 1 and 2 type faces amounting to $15.00 or over

➡ Want to know the best spring and summer tonic for dwindling sales volume, for lost orders, for that vacant look in your type cases?

➡ You've guessed it! It's the addition of a few well selected series of ATF's new style-setting job-selling foundry types.

➡ Don't wait for your competitor to show printers something new—do it yourself. And do it now by buying during ATF's June and July Type sale *at savings of 15% and more.* Remember the money you save in *buying* type now will add to the profits you make in *using* it later on—to say nothing of your personal satisfaction in knowing you've made an investment in "the best type made" at a bargain.

➡ *And that isn't all!* Unsettled conditions abroad with the possible threat of increased prices all along the line will give thoughtful printers an added incentive to *buy now and save!*

SAVE 15%

Here is your chance to save at least 15% on "the best type made." This is not a clearance. The offer applies to all type faces listed in Price List No. 15 and the Handy Index, includes even the latest designs. The only limitation is that your order must total $15.00 before it is subject to the special discount. Give your composing room a break! Buy Now and Save!

SAVE STILL MORE!

5-20% If your order amounts to $50.00 after deducting the 15% special discount take off a 5% quantity discount—if it nets $1,000, take off 20%. Corresponding savings in between.

12-30% Buying sizes under 60 point in weight fonts saves you 12 to 30%, gives you plenty of type for those unusual jobs. How are your cases of body type? Fill them now at sizable savings.

4-6% Series prices save you 4 to 6%. It's a decided advantage to have all sizes of a type face in your cases—money in your pocket if you buy them during this special discount sale.

TURN THE PAGE **FOR MORE JUNE AND JULY TYPE SALE INFORMATION**

Ask your ATF salesman TODAY for Prices and Showings

HERE ARE FOUR OF THE 251 FACES AVAILABLE AT

15% SPECIAL DISCOUNT

Sale Ends July 31st!

You have only a few weeks left to restock empty cases, to add those smart new ATF faces that pep up old accounts and attract new business and save 15% in the bargain. Don't put it off

—buy NOW and SAVE!

LYDIAN BOLD and Lydian Bold Italic

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z & $ 1 2 3 4 5 6 7 8 9 0 ¢
abcdefghijklmnopqrstuvwxyz.,-''":;!?

The popular Lydians lead the trend away from the gothics. If you have the medium, add the bold—if you have neither buy both at low series prices, less 15% special discount.

Design patented and trade mark registered U. S. Patent Office

Grayda

This new ATF angle body script, as useful as it is decorative, is enhancing the typographical appearance and sales appeal of 1940's most distinguished advertising. You can buy the complete series, 18 to 96 point at surprisingly low prices NOW!

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
& $ 1 2 3 4 5 6 7 8 9 0 ¢ %
a b c d e f g h i j k l m n o p q r
s t u v w x y z . , - ' " " : ; ! ?

ALSO FONTED WITH SWASH CAPS

Trade mark registered U. S. Patent Office

BUY NOW
SAVE 15%
AND MORE!

THE BALLOONS

So useful their regular series price made them cheap. Now, at 15% special sale discount they'll make you real money. Three weights: Light, Bold, Extrabold.

A B C D E F G H I J K L M N O P Q R S T U V W
X Y Z & $ 1 2 3 4 5 6 7 8 9 0 . , - ' " " : ; ! ?

A B C D E F G H I J K L M N O P Q R S T U V W
X Y Z & $ 1 2 3 4 5 6 7 8 9 0 . , - ' " " : ; ! ?

A B C D E F G H I J K L M N O P Q R S T U V W
X Y Z & $ 1 2 3 4 5 6 7 8 9 0 . , - ' " " : ; ! ?

BERNHARD MODERN BOLD and *Bernhard Modern Bold Italic*

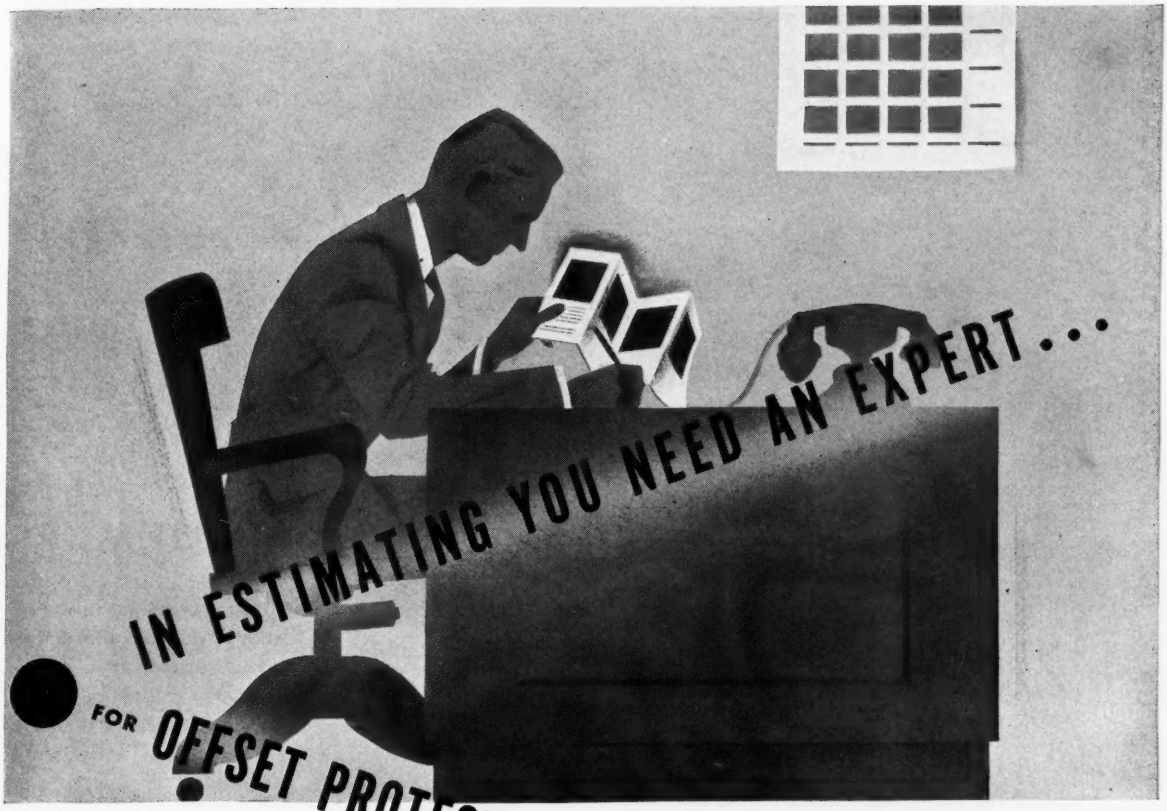
The bolder companion to Bernhard Modern Roman adds dignity and elegance to display. You'll find plenty of use for it—plenty of savings too, if you install this popular series NOW.

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z & $ ¢ § 1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k l m n o p q r s t u v w x y z . , - ' " " : ; ! ?

This offer is effective only in the United States and expires July 31, 1940

AMERICAN TYPE FOUNDERS

200 ELMORA AVE.
ELIZABETH, N. J.



● You rely on an experienced estimator to assure a profit on the jobs that come into your shop. But do you protect that profit against the losses caused by offsetting?

That's why you need DeVilbiss for the prevention of offsetting. You can depend on a DeVilbiss outfit to do the job—thoroughly—and for many years to come! You never need fear losses because of offsetting, when you use efficient and trouble-free DeVilbiss Spray Equipment. Fifty years' experience have gone into every outfit. Let us show you how sturdy this equipment is—how practical—how simple to install and easy to operate!

THE DEVILBISS COMPANY • TOLEDO, OHIO
Canadian Plant: WINDSOR, ONTARIO

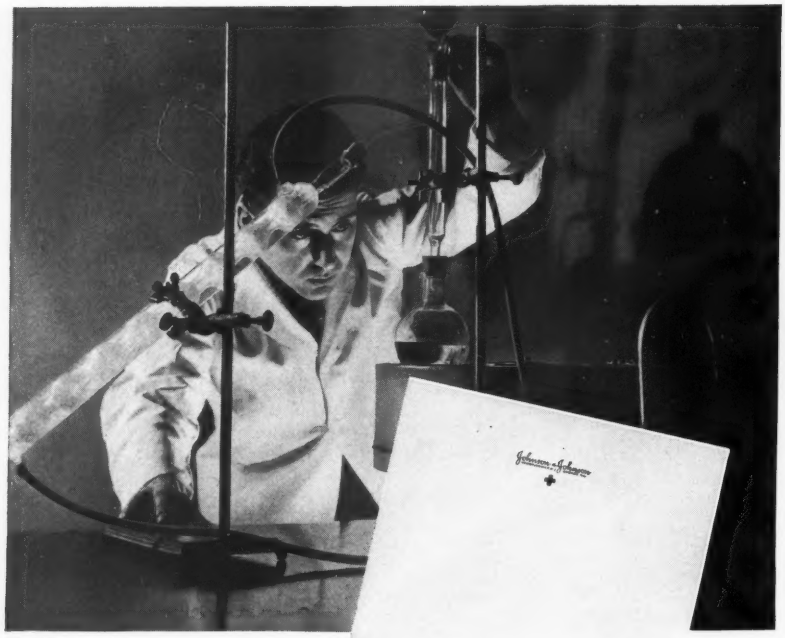
DEVILBISS SPRAY SYSTEMS



Simplicity and precision are outstanding features of the DeVilbiss spray gun.

Equipment licensed for use under U. S. Patent No. 2,078,790.

Eliminates **OFFSETTING • SLIPSHEETING • INK DOCTORING • RACKING • LOST RUNNING TIME**



No. 15 of a series

does the quality of YOUR LETTERHEAD *express the integrity of* YOUR BUSINESS?

One of the most respected trademarks in America is the red cross of Johnson & Johnson, the world's largest manufacturers of surgical dressings. And back of that trademark stands a reputation for soundly scientific laboratory research, for strict business integrity.

You get the picture of the Johnson & Johnson business from their letterhead. The design they have chosen is simple, clean-cut, dignified. The paper...is Strathmore.

Your letterhead, too, conveys the integrity and the personality of your business to your correspondents.

When you write a letter on STRATHMORE BOND, or STRATHMORE WRITING, it costs less than 1% more than the same letter written on the cheapest paper you might buy. And on STRATHMORE PARCHMENT, or STRATHMORE SCRIPT, as fine papers as can be made, a letter costs only 2.9% more. Such plus value, for so little cost difference, is sound business economy.

* * *

THE STRATHMORE BUSINESS PERSONALITY CHECK LIST shows all the ways in which a business is seen and judged by its public, gives all the *appearance factors* important to *your* business. Write on your business letterhead for this check list. Dept. I. P. 4, STRATHMORE PAPER COMPANY, WEST SPRINGFIELD, MASS.

STANDARDIZE ON

STRATHMORE

These advertisements tell your customers why a fine letterhead is true economy. They feature leading business firms that use Strathmore letterhead papers.

This series appears in:

FORTUNE
TIME
BUSINESS WEEK
NEWSWEEK
ADVERTISING & SELLING
PRINTERS' INK MONTHLY
SALES MANAGEMENT
TIDE
FORBES

STRATHMORE *MAKERS OF FINE PAPERS*

Try these on YOUR Typesetting Machine

. . . . All Modern Typesetting Machines now have Quadding and Centering Attachments, but only **MONOTYPE AUTOMATIC QUADDING AND CENTERING** *can be applied to lines like these:*

Right and Left Folios with Centered Headings

98 THE BOHEMIAN GIRL

THE BOHEMIAN GIRL 99

8 THE VAGABOND'S RETURN

AT THE COTTAGE GATE 9

Left and Right Folios with Right and Left Running Heads

WHERE AND HOW TO GO 19

20 HOLIDAY JAUNTS

PREPARING FOR A TOUR 21

Automatic Leader Work

THE PRESSMAN.....118
COMPOSITION MACHINES.....119
DETERMINING MARGINS.....120

Automatic Leader Work with Multiple Figure Columns

Cooper, George Thomas.....	12 6 6	11 0 0	14 6 10
Coles, Frederick.....	9 8 4	106 0 0	52 0 0
Dodd, Frank Charles.....	14 6 6	18 15 0	99 0 0

Automatic Leader Work Set Diamond Shape

Friend, Mrs. M., Sheffield	..	..	11 0 0
Hall, W. Greaves, J. P., Sheffield	..	..	12 0 0
Johnson, F., Sheffield..	..	..	13 0 0

Words of Different Length at End of Line with Leaders Between

HORDAN & SON .....CHANCERY LANE, W.C.2
PRINTERS & PUBLISHERS.....SOUTHEND-ON-SEA
SEVENOAKS NEWS .....SEVENOAKS

Words on Left or Right with Leaders Close Up

THIS.....
.....WAS
SET.....

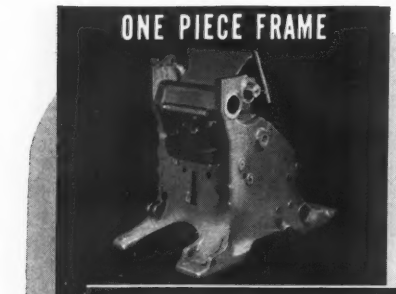
Words on Each End with Words Centered Between

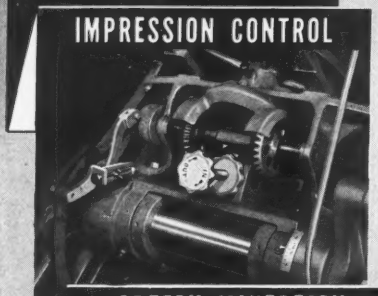
SELECTION	"Round the Map"	*Finck*
TWO STEP	"The Spring Chicken"	*Ayrton*
FOXTROT	"Broken Doll"	*Pether*

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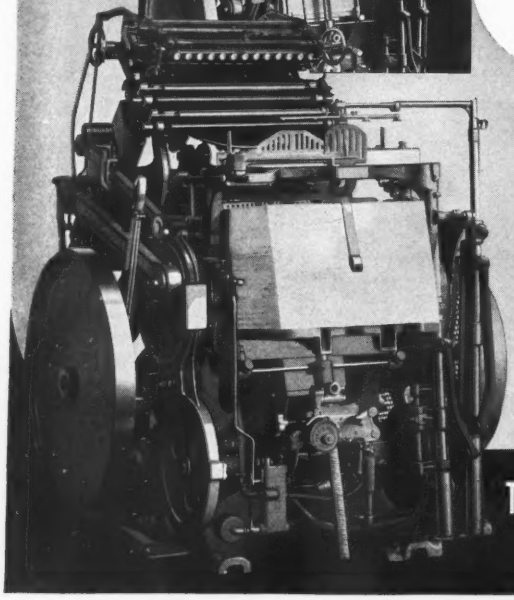
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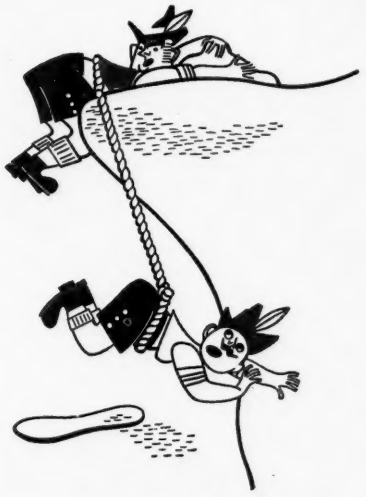
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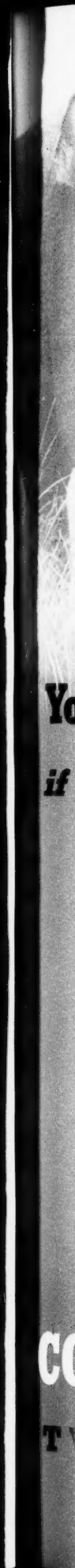
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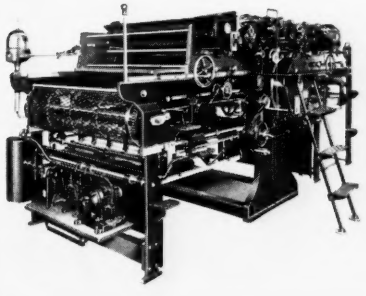
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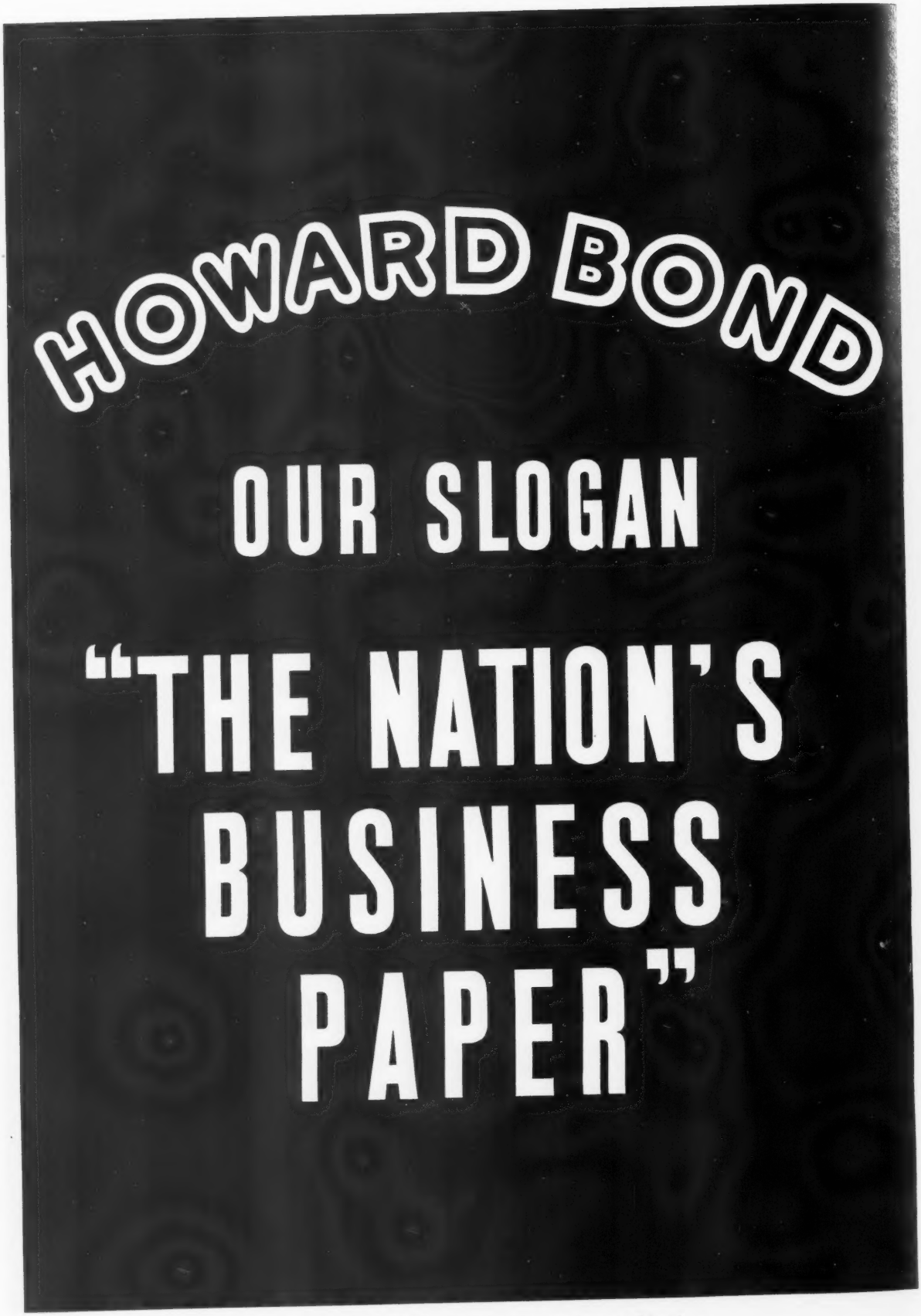
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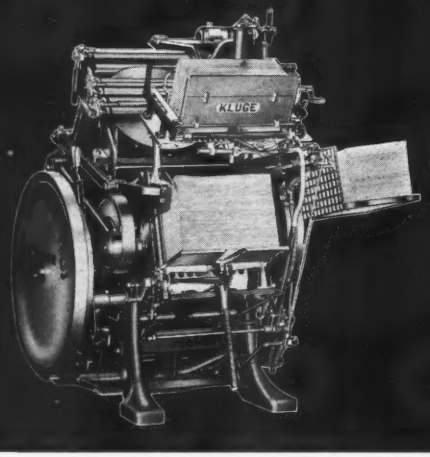

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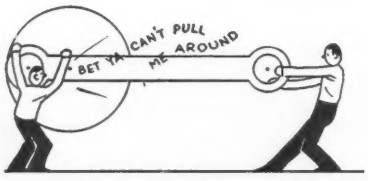
BIGGER PROFITS *from* BETTER IMPRESSIONS



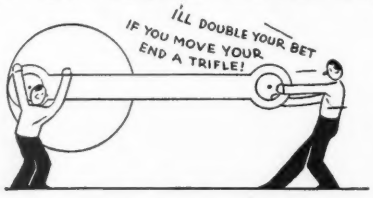
Kluge's *"Rigid Impression"* produces better printing that brings you more work and larger PROFITS.

Your surest path to increased profits is through the production of better printing, the kind of printing that brings better prices. And the easiest, surest way to produce better printing is to replace obsolete job press equipment with the press with "Rigid Impression", — the impression that produces better printing. Write today for the booklet explaining in detail the ***"Rigid Impression"*** of the Kluge Automatic Press.

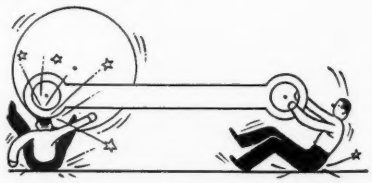
THE SECRET OF KLUGE "RIGID IMPRESSION"



Kluge Stationary Backshaft — When the backshaft is held stationary with the eccentric on dead center, as on the Kluge Automatic Press, it is impossible to twist it on impression no matter how much force is applied.



The Oscillating Backshaft of the ordinary platen press frequently yields, or twists, on impression because it hasn't reached dead center when impression starts. This necessitates more make-ready in the form of



"Squeeze" which in turn increases the yield in the backshaft. Thus, it is extremely difficult, if not impossible, to print a better class of work satisfactorily on a platen press with an old style oscillating backshaft.

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TWO FINE Contemporary Types BY American Designers...

Linotype has paralleled the trend of the arts in America today with the development of creative American design in type and ornament, so that its array of traditional faces and decoration may be augmented with original contemporary designs. Here are two: Fairfield, by Rudolph Ruzicka, and Caledonia, by W. A. Dwiggins. For full specimens of each write: LINOTYPE, BROOKLYN, NEW YORK.

FAIRFIELD, *designed by Rudolph Ruzicka*

WHAT DOES THE reader, that all-important but often disregarded person, expect in a type face? In his note in the announcement booklet of Fairfield, the designer points out: He expects nothing but to be *left in optical ease* while he pursues his reading. He wants no interruptions of the process of following the printed thought. From this apparently simple attitude a hasty deduction of a raw theory of mere legibility could be made: the less character and individuality there is in a type face, the easier it should be to read. Here, however, we come upon two interrelated problems, one physical and the other esthetic: *problem of fatigue,* and *problem of monotony of appearance.* For extensive reading there must be furnished some degree of stimulation and pleasure to the eye, to overcome fatigue and to give the eye its due satisfaction. In that excellent phrase found in a recent publication, type should be designed "to submerge type consciousness and invite reading." To submerge consciousness of type, all obvious cleverness must be ruled out. There should be a kind of impersonal ease about type—type is, after all only a medium between writing and reading. But to invite

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890 1234567890

CALEDONIA, *designed by W. A. Dwiggins*

THE EFFORT that matured into Caledonia started with a strong liking for the Scotch Modern face. Thus the designer begins his note in the booklet on Caledonia. He continues: That sound, workable type has served the printing craft for a hundred years. But there are a few features about it that are *not quite happy.* How far could one go towards modifying those features without spoiling the vigor of the face? That was the start. . . . But why modify Scotch? Isn't it good enough as it stands? Well, there was a kind of wooden heaviness about the modeling of some of the original Wilson letters that didn't seem to need to be there. And when you get down to our day, and the design had suffered the *changes of many recuttings,* the woodenness had become clumsier still—by reason of the 19th century designer's obligation to strike all his curves with a compass and to get everything hard and symmetrical and shipshape from a mechanical draftsman's point of view. Why couldn't you go back to the feeling about printing types that inspired the Wilson punch-cutter and then just liven up a few of his

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890
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Set in Metrothin No. 2, Fairfield and Caledonia

Exclusive to Linotype

WHAT PRINTING MEANS TO ME AND MY COMMUNITY

IN order to be an American, with all the glories that it signifies, one must be informed. It is only because of the ability to know the facts that we are able to keep our civil liberties. Printing has made democracy possible. Undermining influences are exposed, in all their insidiousness, through the medium of the printed page. Without printing, vast inroads could be made upon our rights before we were aware of it. Then it would be too late. Therefore printing means most, not only to my community but also to the entire United States, because it is the safeguard to our freedom.

Printing has opened and cleared the only road to modern culture. Had it never been discovered, only a few could revel in that joyousness of mind which a knowledge of fine literature brings. It has been the preserver of man's noblest thoughts. It has enriched each succeeding generation with the best in all preceding generations. It has been a goad to progress . . . to worthy accomplishments. It gives us a better understanding of our problems and their solutions. It helps us to appreciate and develop character. So, secondly, printing makes an easy, pleasant method of education and entertainment a reality. For that reason, it is indispensable to me and my community's life.

The daily newspaper is so much a part of American life that, to be without it, would be like losing a part of one's self. The lively topics for conversation, and the wholesome entertainment it provides, prevent life from becoming dull and uninspired. Advertising stimulates prosperity by encouraging the people to spend and get something worthwhile in return. Printing the masterpieces of art enables all to see in exact reproductions the greatest of the world's paintings.

However, none of these benefits can possibly surpass the two great contributions of printing—those of making positive our democracy, and of impelling the mind to ever higher achievement and hopes.

LESTER WOLFSON

THE INLAND PRINTER

J. L. FRAZIER, EDITOR

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

July, 1940 • Vol. 105 No. 4

HOW TO INCREASE SALESMEN'S PRODUCTION

First, find out who is to blame for a salesman's low production; second, analyze to see if he is worth keeping, and third, take the steps necessary to make him representative of your firm • By E. HERBERT ZIMMERMAN

PRINTING PLANT owners are themselves at the bottom of most things that are wrong with the printing salesmen. Many boss printers still think that salesmen are born, gifted with a supernatural talent that makes them good salesmen. Why, then, should not the compositor, layout man, or pressman, be given the same supernatural talent for his particular part of the printing business?

Boss printers take anywhere from three to five years to train a man to be a good pressman or compositor. Yet how much time do *you* give to training a salesman?

The salesmen are *you*. They represent you to prospects and customers; represent the entire job of being *your* company to every prospect or customer. You depend on them, and rightfully so, to speak for you, transact business for you. Therefore, the salesmen should and must be persons of your equality in personality, knowledge of production, and capabilities, if you are to have a true representation in the contact of your prospects and customers.

Salesmen are not born—they are made, and selling is fast becoming a profession. Many lines of business today recognize this and use only professionally trained men to start out as salesmen. These firms have seen the great waste that is made in sending out men to sell who are unqualified. Nothing can nor ever will overcome ignorance. So start now to inculcate into your salesmen every bit of knowledge about your business that you can have them taught.

For example, a printing machinery company's representative walks into a printing plant and asks to see the proprietor. He introduces himself and starts talking about the new press his company is making. The owner says, "Why, yes, I read about it in THE INLAND PRINTER. As a matter of fact," reaching into a drawer of his desk, "this broadside came in the mail the other day and I thought that I would keep it to read more carefully when I had a few minutes' spare time."

Interest in the new press was definitely established for him before he made his call. The company had a positive story to tell to prospects and that's why the boss printer was interested in that *particular* press; not in any kind of press that the twenty-five or more other printing machinery firms make.

The equipment salesman goes into the new features of the press but withholds the grand final punch until the printing plant proprietor has absorbed the new minor features. Then he comes out with, "This press will give you 1,000 to 2,000 more impressions an hour! Just think what that means in dollars at the end of the month. Eight hours a day, twenty working days a month. Say you only get 1,000 more impressions an hour and you sell them at a minimum of $1.00 a thousand, that means $176.00 more work done by this new press than your present equipment can give you."

After several calls, bringing out each time the features of this new press, the printing plant owner finally invests in the new press. He is allowed $1,000 for the old one and pays $3,800 in actual cash for the new one, which isn't worth any more to him than his old press—unless he gets sufficient orders to keep the new press running.

The boss printer shows his salesman the fine new press. He is sure proud as Punch in the possession of it. But this new press will prove a liability rather than an asset if he doesn't do something about getting enough orders to keep the new press running at nearly full production.

If this particular boss printer were to be asked to invest a few hundred dollars in bettering his salesmen, he would say, "Why should I? That's the salesmen's business and not mine."

Now, let's look to what it means to organize a better sales-force—not necessarily to hire new men, but to improve those you have. First: Make an analysis of each man for, (1) knowledge of the printing business, (2) personal qualifications, (3) sincerity of purpose, and (4) compensation for service.

In making this analysis, I suggest that you make a physical record in terms of per cent as follows:

Name: John Brown

Knowledge of your business..	30%
Personal qualifications.....	90
Sincerity of purpose.....	70
Compensation	80
TOTAL	270%

By this method you will readily see the shortcomings of the individual and work to have him overcome them. I would suggest you regrade each salesman at intervals of four times a year. This will show the build-up you are giving him to overcome his weakness. Any score over 330 would be considered good.

Note that I have placed *knowledge of printing* first. This is the most important qualification of any salesman. He must have full knowledge of the subject which he is trying to convey to his customers. If he does not have it, how can he possibly convince anyone else? His knowledge of your plant's capacity to produce the job is also very necessary if your salesman is to keep from rash promises that you cannot fulfill. A fair salesman would show about 70 per cent under this heading.

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On *personal qualifications,* the most important one is honesty with himself, his boss, and his customers. One failing a great many salesmen have is overstating facts frequently through ignorance.

Appearance is a considerable factor; for he should be neat, not gaudy. Education is a great benefit and no man ever has enough. A good salesman is always anxious to avail himself of every opportunity to obtain more knowledge. A general idea of estimating and cost of production is most advantageous. Habits are important and should be checked. No salesman should rate less than 80 per cent under this heading.

On *sincerity of purpose* you want your salesmen to be a 100 per cent believer in your firm. He must be loyal to you, enjoy his work of selling, and be eager to progress. Every salesman should be 100 per cent in this rating.

Compensation should cover such things as whether he has money enough to be free of unnecessary worries. Unless he has a free mind he cannot be his best. When he shows progress, encourage him with a befitting increase in pay. However, not all compensations need be in dollars and cents. A little praise when he earns it can do more for him than a few extra dollars, yet this kindly slap on the back is too often overlooked. Try it, it works.

In larger cities the printing trade organizations usually each have sales clubs. Those of you who do not have such organizations can easily afford to buy one of the many good sales courses that are offered, and will find it very profitable to have a sales school of your own for a few hours each week. Discuss sales problems and have your salesmen bring up any situation where help is needed.

Take a tip from the story of the printing machinery salesman and see that well printed sales helps are sent to prospects and customers. Tell your story well and regularly.

If you have a good man, keep him, help him, and train him. Pay him what he is worth so that he will be worth more to you on such a basis. Should you have a poor man, get rid of him at once and replace him with a good one. Maybe one of your men in the production end of your business is the salesman you want. Look them over. Don't condemn your salesmen. Help them do a better job.

Avoid Creating More Competitors

By CHARLES R. ROSENBERG, JUNIOR

• EVERY PRINTER EXPECTS to battle his competitors by all fair and legitimate means. He fights his rivals with his own money, his own resources, his own ingenuity. Certainly he does not expect them to help him get business away from them. A printer who financed a competitor, gave him the benefit of his knowledge and experience, and introduced him to his own customers, would be considered an over-ripe candidate for the nearest mental hospital—and rightly so.

Yet thousands of printers—day after day the year around—are doing exactly that!

Of course, they don't at all realize they're doing it. They are devoting their efforts to developing greater efficiency, more sales and more profits in their own enterprises. They would be surprised to be told that they are creating new competitors for themselves. Yet some day that new competitor will open up across the way with a better than even chance of attracting a large number of the original printer's customers.

A question or two will make the situation pretty clear. Who, as new competitors, would have the best chance of taking customers away from any printing business? Who are in the best position to cultivate the friendship and good will of the customers of any printing business? The answer to both questions is the same, of course: It is the employes of the business.

It's an old story, this trick of an employe quitting, going in business for himself, and trying to get the customers of his former boss. Sometimes, instead of the employe opening his own place, a competitor lures him away with a partnership, an interest in the business, or perhaps a percentage on sales. Printers as well as other business men struggle to develop customer good will for themselves, but many customers are more impressed with the service and courtesy of an individual employe than the policies and efforts of the management. Then, too, there's the very human desire to help a fellow striking out for himself.

Old story or not, what should the printer do about it? How is he to protect himself from creating new competitors? Can he prevent his manager or salesman or any other employe from walking out with the cream of his trade figuratively tucked in his vest pocket?

When the employe has gotten his virtual stranglehold on the life-blood of the business, its customers, there's not much use then trying to head off this disastrous kind of competition. Sometimes, a deal can be made by giving the employe a partnership; but that's usually only a temporary reprieve until the new partner can find some way of ousting his former boss from the business entirely.

Bluntly, the best time for a driver to drive is when he is in the driver's seat. The best time to prevent the creation of a new competitor is *before* he has developed the situation that makes such competition possible. It's comparatively easy, when a new employe is being hired, to require him to sign a written agreement binding him not to engage in the printing business in competition with his employer. Even after he has started work, he may be required to sign such an agreement as a condition of keeping his job. When an applicant wants a job or when an employe wants to hold his job, he is not likely to refuse to agree to something that, after all, is only a reasonable protection to the employer.

Such contracts are in restraint of trade and, unless very carefully drawn, may be illegal, hence, unenforceable. It's unreasonable, also illegal and against public policy, to ask a man to refrain forever from engaging in an occupation in which he is skilled and experienced. Such agreements are upheld by the courts only

We Apologize to N. P. C.

One of the fundamental policies of THE INLAND PRINTER is to carefully give credit whenever we reproduce from some one else's work. This was not done in the case of one section of the advertisement of National Publishing Company of Philadelphia, used as an illustration of three dimension on page 37 of our June issue. We want credit to go where credit is due, and apologize to National for our oversight.

when they contain reasonable limitations as to time and place.

Thus a limitation as to time would be a provision whereby the employe agrees not to engage in a printing business, as proprietor, employe, or in any other capacity, for a period of five years after leaving the employer's service. A limitation as to place would be an agreement to refrain from so engaging in the business within a named city or even a named state or within a radius of a certain number of miles from the employer's place of business.

Most agreements of this kind which have been sustained by the courts, have stipulated that the employe would not engage in the business in any capacity within a named place or area for a specified length of time after leaving the employer. These limitations must be reasonable from the viewpoint of the employer's protection from competition by his former employe. Excessive protection, to an extent not necessary for the employer, will not be enforced by the law. What is reasonable protection, both as to time and place, depends on the facts in the particular case under consideration.

Such a contract, like all contracts, must have a "consideration" in order to make it valid and binding. The employe must get something out of it "in consideration" of his promise to refrain from competition with his employer. Thus he may sign the contract in consideration of being employed by the printer or of being continued in the latter's employ or "in consideration of one dollar and other good and valuable considerations," as some documents put it. The contract should make clear that the employe is bound by his agreement whether he voluntarily leaves his job or is dismissed.

If an employe who has signed such a contract violates it by entering into competition with his employer after leaving the job, he will be restrained by an injunction in most jurisdictions and in some cases will be required to account to his former boss for the profits he has made out of the unlawful competition.

The printer who unwittingly creates a new competitor out of a popular employe is apt to find the outcome costly. A signed contract to prevent such a result can and should be made part and parcel of the hiring of every new employe.

TOP FLIGHT CRAFTSMEN

NUMBER SEVEN



FRANK McCAFFREY

• THOSE WHO ARE acquainted with Frank McCaffrey, of Seattle, say that he has learned the art of hurrying in a leisurely manner. Frank has made a success of his business. More than that, he has learned to live richly. He is one of the few men of our day who find time to do the worthwhile things. Time to keep in touch with his friends. Time for good books. Time to paint a portrait of his father. Time to talk sympathetically with a hopeless old man who has called to find a publisher for an impossible manuscript. Time to write the "Who's Who" character sketches (more than a hundred) that appeared in issues of *Share Your Knowledge Review*. Time to supervise the details of a goodly sized printing establishment.

As a craftsman, Frank started his career early. He served his apprenticeship with Shaw & Borden Company, of Spokane, and was taken into the typographical union while still wearing short pants. After leaving Spokane he barnstormed from town to town in the Pacific Northwest until he reached Seattle. There he secured employment with Lumbermen's Printing Company and eventually became the plant superintendent. There, too, began a friendship with Haywood H. Hunt that has deepened through the years.

As a journeyman Frank took an active interest in union affairs and at one time represented his Local on the Central Labor Council. However, with his initiative and creative gifts, it was inevitable that he would start in business for himself, which he did in 1919. For a time he operated with a partner; but in 1929 he bought full control. He calls his plant The Acme Press of Seattle; but along the Pacific Coast it is known as Frank McCaffrey's—the place where smart printing is done.

As a matter of fact, Frank, a top-flight craftsman, is an artist having the soul of a philosopher. For example—and Frank would not admit this heresy—his good friends say he would rather have a few substantial, dependable accounts than build up a business founded on volume. It is said, too, that he is always more interested in the high quality of the jobs he turns out than in the percentage of profit.

As a hobby, he finds pleasure in publishing an occasional book. These books are the product of his Dogwood Press, a name that has become synonymous with craftsmanship. Some day he is going to publish a book of his own—a history of the alphabets of the world. He has devoted much study to this little-known subject and he has a real contribution to make to the literature on letters.

If he should ever decide to close his shop, he could make a handsome living lecturing, judging from the number of times he is called upon to speak before such groups as music and art clubs.

Frank has served as president of the Seattle Club of Printing House Craftsmen and two years as president of the Pacific Society. For three years he was co-editor with Haywood Hunt of *Share Your Knowledge Review*. In 1936 he was elected third vice-president and he is now serving as first vice-president of the International Association of Printing House Craftsmen. Now he is finding some extra hours to cut trees, to carve out a mountain road to a country place near Seattle, on Puget Sound. He says that when he lets up from active business he intends to start a country weekly. He wants some medium through which he can express his views on current events without regard for the feelings of subscribers—or advertisers. Frank would make a success of such a venture. With his tolerance for human weaknesses and also his breadth of sympathy and understanding, he would continue to attract friends. And he would make even a country weekly a work of art.



Judgments of Readers Put Editors on Mettle

IT IS THE policy of THE INLAND PRINTER to correct errors as well as tell both sides of a story, when there are two. Further to the point, the editor confesses a liking for controversial subjects—articles which bring in the most letters, brickbats, and bouquets. Let the chips fall where they may!

The publisher of an offset-printed newspaper was perturbed recently because he had received a complaint on material we had copied from his letter. Some prejudiced individual had read into his quotation a thought that bore almost no relation to the original. The heading *did* contain the word "Experimental." To state that offset newspapers are experimental does not disparage offset, which in recent years has advanced with leaps and bounds.

Another deliberate jumping over the fence in a controversial field was our publication of last month's frontispiece printed four-color process from rubber plates. We don't recall labeling it the finest color work possible to be done, but thought is quite good for a new method. We believe that rubber is to become a greater factor in the graphic arts, and wanted to show a sample.

Our comment about the quality of color printing shown in the sample was intended as a statement from a relative standpoint although the article which we wrote was not as carefully stated as it should have been to bring out the point we had in mind. Here again we drew the wrath of a gentleman for whom we have a world of respect, which gives us another chance to present both sides. Read it, then form your own opinions.

● When I saw the frontispiece in the June "I. P." I wondered what was up. I thought the printing was done from sandpaper, then I read the inscription at the bottom of the page and found this color-process sample was printed from molded rubber plates. I think it is safe to say that it is a "high" of some kind or another for THE INLAND PRINTER in at least two decades.

Then, to make matters worse, I read the story on this subject and this moved me to tears. The picture belies the story and *vice versa*. Doesn't anybody tell you these things beforehand?

This is not a beef against rubber plates. They have their uses and where they fit they may offer distinct advantages. They have not been developed, however, to a point where they can be considered useful or appropriate for fine-screen halftone work, regardless of what their proponents say about them. No better proof is needed than your frontispiece. Whether molded rubber plates will ever be developed to the point they are striving for, I don't know and I doubt whether anyone else knows. Certainly not with the materials now in use, or perhaps it would be more accurate to say with the materials and methods now in use.

I can understand your desire to be there first with the news and the tendency on the part of inventors and people with things that are new always to overstate. Their enthusiasm generally runs away with them. Claims such as these, apparently supported by a publication like THE INLAND PRINTER, convey the impression to many people that a desire, no matter how wild, is already an accomplished fact. A lot of people immediately jump for such things and the result, to the best of my knowledge and after observing these things for many years, is always a disappointment, either in part or wholly.

In this case, I am surprised at the sponsor of this material running a printed sheet which in itself refutes his claims. To put forth an example of that kind to show development is perfectly all right. We may marvel at the fact that some one was able to make a set of molded rubber plates from a fine-screen color-process job, just as Henry Ward Beecher marveled at the woman preacher. He was not concerned with whether she was a good preacher or not, but thought that the fact that she preached at all was marvelous in itself.

I do not blame these people for striving to expand their markets, but, if your frontispiece represents their height of achievement in this particular direction, they have a long way to go.

I made some experiments with molded rubber plates of a much simpler nature and found the experience far from satisfactory. I saved no money in the purchase of the plates and the printer saved nothing in handling them. In my case, which I thought a natural for rubber plates, we would have done better had we stuck to the usual methods.

* * *

THE ARTICLE "Which Costs More, Offset or Direct" brought an excellent letter from Olin E. Freedman, vice-president of Production Standards Corporation. Mr. Freedman has the benefit of a fine experience in the printing business in vantage points few enjoy. There are many kinds of work which may be produced by letterpress more economically than by offset; similarly, many which can be done more economically by offset than by letterpress.

To read Mr. Freedman's letter and then immediately re-read the article to which he objects, should be interesting.

● Essentially, the remarks which I have made—and have substantiated—in my talks regarding the comparative merits and production costs of offset as against letterpress are pretty much the contrary to the data contained in the article by Mr. Powers, which appears in your current issue. I cannot overcome the feeling that Mr. Powers has been so anxious to establish a point, or has been so influenced by certain equipment manufacturers that he has rather lost sight of the need for balance and conservatism in making comparative statements of this sort. I might add some similar comments regarding the material which Harry Porter has furnished, for I don't think that a few isolated instances of that kind represent a sound basis for generalization.

Of course, Mr. Powers has not given direct information regarding the makes and models of presses about which he is writing, and so it is rather hard to take issue with his statements. However, the relationships of offset and letterpress on web-fed rotary equipment will be approximately the same as on commercial sheet-fed equipment, except that there is no reason of which I can think why a rotary letterpress machine should not be every bit as fast in open speed, as in offset, whereas the net production should be considerably greater in letterpress.

I seriously doubt that one and a half hours for making ready an offset machine as against eight hours for making ready in letterpress is a correct comparison. Of course, I can't take exception, for he doesn't specify the nature of the form. But any house which would take eight hours to put a form of plain type on a machine would be subject to serious criticism and would be in need of the services of a good efficiency man. Moreover, my knowledge of the costs of making offset press plates would show that you cannot make two of them for $9.45 each, even in a printing frame, and most houses doing a large volume of work would probably use photo-composing equipment. Moreover, if these plates are to be deep-etched, as Mr. Powers specifies, you cannot use the metal six times, for you cannot grain the old work out satisfactorily. True enough, plates carrying merely albumin prints can be used an average of about six times, but those using deep-etch will tell you that it

is almost always cheaper to throw a plate away after one use rather than try to grain and use it again.

Mr. Powers set up an hour cost of $8.25 for offset press as against $8.50 for the letterpress machine. This may work out in theory, but this kind of theory has misled a lot of printers into installing offset equipment to their sorrow. I believe that any plant operating both processes will tell you that the hour cost of an offset press is fully 50 per cent greater than that of a letterpress machine of the same size. There are several reasons for this.

The cost of supplies for an offset press is much greater, and you will generally require one more man on an offset press than on a letterpress machine. There are twice as many fountains to watch, you know, and a lot more work to be done when there is a stop for any reason. Moreover, if you have an offset press in operation eight hours a day, you will have to figure a considerable loss in terms of net production. There are so many factors to watch and so many causes of delays that you simply cannot get the straight hour-after-hour running that you would get in letterpress. I'll not attempt to enumerate these, but any lithographer will give you a long list of them, even if he is prejudiced in favor of his own medium.

Then, Mr. Powers states that a run of 200,000 impressions can be expected from deep-etch offset plates. That would be exceptional, even with the advancements which have been made during recent years. To count on such life from the plates in regular production would be (unprofitably) optimistic. But worst of all is his statement that it would be necessary to replace the electrotypes for letterpress at the end of 200,000. Hasn't he heard of nickeltypes? Certainly, no printer in his right mind would put copper electros on the press for a run of 400,000, knowing in advance that he would have to replace them in the middle of the run. Moreover, even copper electros on the rotary press regularly run beyond 200,000, which is about the right figure for flatbed equipment, but can be safely doubled on any precision-built rotary.

Mr. Powers has stated that the conclusions at which he arrives are very startling. They certainly do startle me, to the point of making me feel very argumentative, and very sorry that your associate editors covering both letterpress and offset departments did not check their figures carefully before they were published.

★ ★

How to Beat Price Bidding

The four post cards on page 45 are designed to sell your skill in a way to get competition-free orders. They tell customers how your craftsmanship can save them money. Getting in on the planning practically kills chances of competitive bids. The customer sees you working for his interests so can trust that the price you quote is right and just.

We trust that this new type of a subscriber mailing piece will pay you well.

PRINTERS' Best Blotter Contest



• Your best blotter may be worth a $25 prize in a contest now being conducted by THE INLAND PRINTER. Certainly, more than one printer is going to mail in his blotter brain child and get a check in return. One of the winners might just as well be you.

Your contest entry doesn't have to be printed. Typewritten copy is just as eligible for a prize as would be a blotter already set in type. It is the selling point that counts most.

Your entry should cover any general sales idea that other printers can adapt. The whole purpose behind THE INLAND PRINTER Blotter Contest is to "share knowledge" on the advertising piece used by most printers everywhere—a blotter for customer use.

When from this competition we find the best copy, there will be another contest in which anyone may submit proofs of the winning text in type for a standard size blotter. You may also wish to enter that one—more prizes will be offered.

Send in your copy entry between now and September 16, the deadline. See if you can either win a prize or get honorable mention for copy which was a runnerup; therefore, well worth quoting for possible use by others.

Let's trade advertising skill. Make a note on your calendar to be sure that before the day is over, your entry will be in the mail. Clip and use the label below. Get in on the fun.

RULES OF CONTEST

THE INLAND PRINTER Blotter Copy Contest is open to anyone actively engaged in or retired from the printing business, and need not be a subscriber to THE INLAND PRINTER.

Copy must be usable by any printer; therefore, must not cover special services or events. Entries may be either printed or typewritten with no layout. Copy will be judged according to (1) the idea, (2) the appeal. The printing skill of printed entries will not be considered in this opening contest.

Prizes will be $25 for first, $15 for second, $10 for third, $5 for fourth. In case of tie, duplicate prizes will be awarded. Decision of the judges will be final.

Copy must be received in our Chicago office on or before midnight on Monday, September 16, 1940.

The Inland Printer • 309 West Jackson Blvd., Chicago

Clip and use the label below!

To THE INLAND PRINTER
309 WEST JACKSON BOULEVARD
CHICAGO, ILLINOIS

★ *Blotter Copy Contest*

Cost Factors on Installing Offset

Some months ago I noticed an item in your magazine stating that a printer could add an offset department for about six thousand dollars. Would you give a breakdown of just what is covered and to what extent this allows for getting into quality work; that is, deep-etch process. Does the production of offset require greater care than letterpress to the extent that one man must give full time to a press?

What are the union regulations as to what the litho pressman can do in the preparation of plates? As I am selling a leading letterpress printer on adding litho, I would appreciate all the information on estimating, costs, quality, and so forth, that you can furnish.—*Subscriber, Oakland, California.*

● THE PRICE of an offset plant naturally depends upon the size of the press and other equipment. A small offset press, size 17 by 22, with the necessary platemaking equipment, could be installed for approximately $6,000, depending upon the source of supply and other relative factors. The same size press and equipment *could* cost between $6,000 and $10,000, if bought indiscriminately, and if specific makes of presses and camera equipment seemed necessary.

In reference to quality work, it must be understood that this factor depends upon the skill and experience of the operators as much as it does upon the equipment. Therefore, good help is essential to produce good work from any litho equipment.

In regard to the deep-etch process, no extra equipment is necessary; only a few special chemicals, and a platemaker who knows how to make both deep-etch and albumin plates.

The production of offset *does* require greater care than letterpress. One man must give his full time to the offset press when it is in operation. A press 17 by 22 is entirely automatic, so only one man is required to operate. Larger sizes require one pressman and a helper.

It is our understanding, although this is not an official union ruling, that in an instance where the volume of work did not justify the employment of both a platemaker and an offset pressman, the pressman would be allowed to make the plates for the press but not while the press is in operation—also providing that he is capable of doing so. This method would be a poor policy because no actual production would take place when the offset press was shut down, thus cutting the possible profit into half, and consequently doubling the overhead.

Chemicals, ink, tools, hand rollers, brushes, tables, rubber blankets, freight, incidental labor, *et cetera*, would bring the total cost to about $6,000. This would not include photocomposition; that is, step-and-repeat machinery.

TENTATIVE BREAKDOWN OF COSTS FOR OFFSET

Offset Press	Size 17 by 22, fully automatic with extra rollers, et cetera	$3,000
Camera Department	Camera, size 24 by 24	1,000
	Lens, 19-inch focal length	210
	Shutter	15
	Zinc screen, 133-line	265
	Two single arc lamps . . . $85 each	170
	Developing sink for dark room, 30 by 40	60
Platemaking Department	Plate whirler, 20 by 23	215
	Vacuum printing frame, 20 by 23	200
	Developing sink, 30 by 40	60
	*Layout table	95
	Printing lamp, single arc	115
	Total	$5,405

*Layout table can be used for stripping and opaquing.

Sizes of the equipment listed do not allow for the addition of larger size presses, if future business should justify. This possibility should be taken into careful consideration before purchasing both the camera and platemaking equipment. If larger presses were bought at a later date, the comparatively new platemaking equipment would surely have to be scrapped to make way for the necessary larger size. Such a possibility should likewise be considered when planning space arrangements.

If, at a later date, high-class color work, which includes artwork and color separation, is anticipated, it is necessary to understand that this work will include the possibility of highly skilled artists, camera men, and additional equipment. This is one of the reasons why many small and medium-sized offset plants have this type of plate made by others.

Plate-graining equipment is not necessary in a small plant because excellent service is rendered by the number of plate-graining specialists throughout the country; in fact, a modern, large-sized plate-graining machine can take care of six to ten medium-sized offset presses. Furthermore, the importance of good plate graining must not be underestimated by the newcomer.

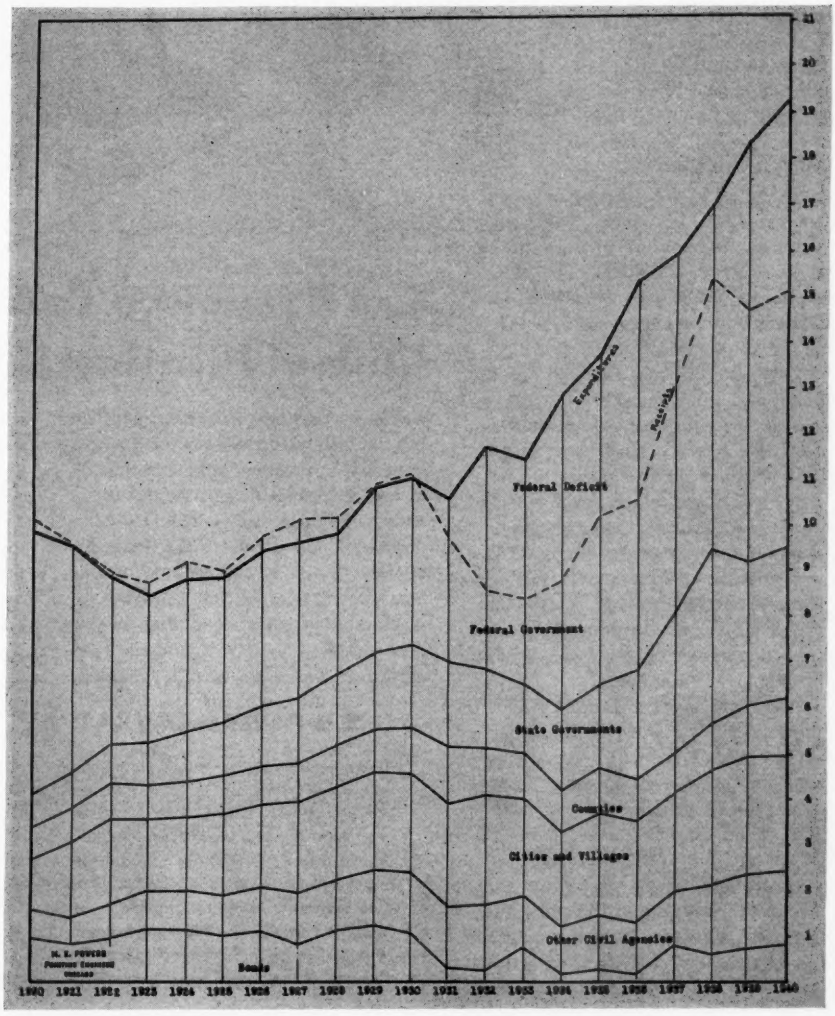
For successful operation, the space allocated for the new offset department is very important. Plenty of light is necessary for the press department, while the platemaking can be more readily carried on in a subdued light. It is also necessary that both heat and moisture variations be avoided. Therefore, if air-conditioning is not available, select a part of the building which has the least variation in heat and moisture under the normal climatic conditions. Top floors and also basements should be avoided if at all possible.

Because of the possibility of future expansion, it is not a wise plan to crowd the new equipment into the smallest possible space. Future expansion could be taken under consideration and, if possible, room for more equipment allowed. Original vacant space could be used for paper and other storage, which later could be removed for the addition of new machinery.

The engineers of the company from which you buy your equipment are usually competent and willing to give excellent advice.

FOUR DOLLARS OUT OF EVERY TEN FOR TAXES

Total commercial printer tax levies of all agencies in the year 1940 will amount to 38 per cent of expected gross income ● By M. E. POWERS



Our federal tax burden covers less than half of the total assessments, as shown by the chart above

● Nineteen billions of dollars is a tremendous sum of money to be spent in one year for Government. That is the total tax burden imposed upon this nation for the year 1940 for federal, state, and local Governmental expenditures. It amounts to $415 for each of the 46,000,000 voters of the country. It is 27 per cent of the estimated national income of seventy-one billion dollars.

Large as the figure is, there is reason to believe that the actual amount is even larger. There are expenditures made by other agencies that do not appear as items on either the Treasury statements or the state totals. Some tax-study groups even place the figure at twenty-one billion dollars.

It is a commentary on the whole tax situation that a request made to the Treasury Department for information brought forth a photostatic copy of several tables purporting to show federal, state, and local tax collections. A large part of the state data and practically all of the data on our counties, cities, and villages shown in the table were obtained by the National Industrial Conference Board, a private agency. Government agencies should have such figures available.

Practically all of the knowledge that a voter has of the taxes being levied and spent comes from stories in the newspapers. These stories relate to federal taxes and expenditures, and appropriations by Congress. Few people realize that the total expenditures of the state and local governments are equal to the federal expenditures. Publicity is being given to only half of the total taxes that are being assessed and collected.

The tax chart directs attention to the fact that federal expenditures are only half of the tax story. It also shows that while federal expenditures have been increasing by leaps and bounds during the last seven years, state expenditures have also been increasing with rapidity. A part of this trend of the states is due to demands of the federal Government that the states pay an appreciable share of the expense of the new social legislation. It is also probable that the states have been taking their cue from Congress and are extending their activities into new fields with resulting additional taxes.

The total expenditures of the counties, cities, villages, and other civil divisions increase very slowly in comparison to the curves for other agencies. Many students of Government claim that these curves should point downward. They point out that much of this expense may be traced to Government agencies that have become outmoded in these rapidly changing times. County units, for instance, should be merged and reduced in number. Many other units are but remnants of the horse-and-buggy day when the governing factor in laying out political subdivisions was the distance that could be traveled conveniently over dirt roads.

To bring home the amount of taxes that is being paid, we have only to look at the amount that will be apportioned to the printing and allied industries for sale, collection, and payment. In turn the printing and allied industries will pass these on to the buyer of printing as a part of his printing purchase.

To bring the example even closer home, we will limit the estimate of taxes to that paid by the industries engaged only in commercial printing and exclude any amounts that may be paid by newspaper and periodical publishers.

Our tax bill amounts to over half a billion dollars. That amount must be included in the printing sales dollar for 1940. For those who crave accuracy, the amount of the estimate is actually $543,000,000. The figure is based upon the best available Government statistics and checked as far as possible.

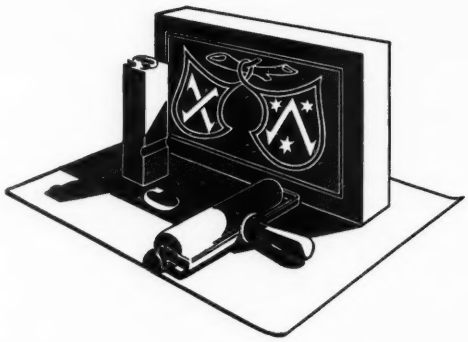
This amount will be paid by the book and job shops, by the photo-engravers, electrotypers, inkmakers, and lithographers and by that portion of the pulp and paper industry that is engaged in the production of paper for the commercial printer. *It actually represents about 38 per cent of our total sales!* It is the percentage of the printing sales dollar, the accumulative amount of taxes, that is passed on to the buyer of printing.

And who are the builders of this mountain of taxes that takes such a large part of the earnings of those who work in and direct industry? The answer for the federal half of the taxes is, of course, Congress. Your senator and congressman are responsible. For the state share there are 3,850 members of the state legislatures. For the local agencies we have a total of 171,141 taxing units made up of 3,053 counties, 16,541 incorporated communities, 19,303 towns and townships, 118,721 school districts, and 3,548 other civil divisions in the forty-eight states. All of these are busily adding to the total of the taxes you pay.

★ ★

New Defense Taxes

Mr. Powers prepared the foregoing before defense appropriations had yet been placed before Congress. Taxes on luxuries can hardly raise a sufficient amount for adequate and speedy defense. Additional monies undoubtedly will increase the total commercial printing tax burden well beyond 38% of expected gross sales. Mr. Powers' suggestion to curtail avoidable taxation and Government expense is especially timely. All overlapping bureaus mean internal weakness where we need strength and efficiency.



San Francisco Calls International Club of Printing House Craftsmen

● LATEST REPORTS are that Treasure Island will have plenty of printer guests from August four to eight. A late bulletin from the committee in charge of reservations for the 21st Annual Convention of the International Club of Printing House Craftsmen, reports that requests for accommodations are pouring in at a record rate.

One important change from standard schedules is addition of an extra day. The purpose is to enable delegates to attend *all* of the clinics. Leaders have been obtained from all sections of the world, and it is expected that these sessions will prove the real "meat" of the convention.

Another announcement received just at press time tells of a special exhibit by the Educational Commission. There will be about two hundred of the latest books on printing housed in a large room provided with comfortable chairs.

It is noteworthy that all of the scheduled meetings are open to anyone who may wish to attend. This does not exclude the banquet of the board members and their wives, which is scheduled for Saturday, August three. In fact, plans are for this banquet to be a pre-convention get-acquainted meeting.

Real convention activities are due to begin Sunday, the fourth. From the address of welcome until the banquet Wednesday night, and closing periods on Thursday, there will be one continuous convention program. Of course, there will be time out for the usual side trips.

One of these trips will be Monday evening when a boat has been chartered to carry delegates on a tour about San Francisco Bay.

San Francisco's famous Chinatown is another point to be visited. The trip is down for Tuesday evening. Then the high point of the week will be Wednesday with the annual banquet in the famed Palm Court in the Palace Hotel. The entertainment committee expects this to be the best on record.

Accommodations, single from $4, and double from $6. Write to General Convention Chairman George Filmer, at 330 Jackson Street, San Francisco.

N.B.C. BROADCAST AT 2:30 ON AUGUST 4

A half-hour printing tribute broadcast will go over the air at 2:30 P.M. Pacific Coast time. That will be 5:30 Eastern, 4:30 Central, and 3:30 Mountain Standard time. If you have daylight saving time, tune in one hour later than the time indicated above. Occasion of the broadcast will be the 500th anniversary of invention of printing celebration. The story of Gutenberg's invention will be presented in dramatic form.

The program is one that nobody in the graphic arts industries should miss. It will be presented under the auspices of the Invention of Printing Anniversary Committee of the International Association of Printing House Craftsmen whose chairman, Douglas C. McMurtrie, prepared the dramatic script.

Put the date and time on your memorandum pad, and, as the time approaches, remind your friends and associates to tune in on this program. Get a writeup in your local newspaper. There is good will value in this broadcast so be sure to take advantage of it.

Offset Technique

BY JOHN STARK

Questions about offset are welcomed and will be answered by mail if stamped, addressed envelope comes with letter

Poor Ink Distribution

We have trouble with steel riders and ink distributors on our offset press refusing to take ink. This trouble bothers us most on light work where very little ink has to be used. What can we do to overcome this condition?—*Apprentice, Newark, New Jersey.*

When steel ink rollers and distributors get into such a condition, which we will call "oxidized," it is usually from the use of too much "dope" or etch in the water fountain. Therefore, use only a minimum amount of etch in the water fountain at all times. Also use a minimum amount of water in dampening. To bring back the steel rollers to normal condition where they will again take ink, we would recommend the following method: Add ¼ ounce of sulphuric acid to 6 ounces of water. Use this solution on the parts of the rollers affected. After a few minutes, scrub rollers with gasoline and pumice powder, and they will once more be found to be in first-class condition.

Leather Roller Scum

We are using leather form rollers on a small size offset press which seem to give us considerable trouble with grease and scum on the plate. We have only one set and when we have color jobs, we have to scrub them two or three times to get them clean. Would it be advisable for us to replace them with rubber or composition rollers? We do a lot of black work on coated paper and it is thought that we obtain a better color by the use of leather form rollers.—*Enquirer, Cincinnati, Ohio.*

It will usually be found that where leather or nap rollers are used on the offset press, there is more tendency towards scum and grease than when using composition or rubber rollers. The main reason is that the leather eventually becomes baggy or loose, and also becomes more or less greasy from the continuous washing with ink solvents.

It has been proven beyond the shadow of a doubt by practical experience that composition or rubber rollers will do all that is necessary on the offset press on every kind of work. There is no excuse for us to be troubled with scum or grease.

Regardless of the kind of rollers, it is essential that they be set correctly or there will still be a tendency to cause scumming. It is also important that the dampening rollers be kept in good condition and be set correctly with an even, minimum supply of water.

In some cases where an ink shows a tendency to scum, the addition of a little number eight lithographic varnish will be found to be a great help in binding the color, but great care must be taken to mix it thoroughly with the ink.

Another cause of scumming, which is often overlooked, is that the pressman will sometimes get careless when making a temporary stop. The plate becomes dry. Then he starts the press again without first gumming up his plate. This is an almost sure way to sensitize the plate and, in many cases, the plate may be spoiled from oxidation. Whenever a temporary stop has to be made, the pressman will find it a great benefit to gum up the plate and fan it dry before starting again.

On rare occasions it has been found that the cause of a scum, or tint, could be traced to the paper being used. Possibly it has too much alum in its sizing. Sometimes the paper will leave a fluff or tint on the rubber and this accumulation of fluff will harden and bruise the plate, thereby causing it to tint.

Often when using coated paper on the offset press, the pressman will be bothered with a tint caused by something in the coating of the paper which has a sensitizing effect.

If the foregoing precautions are carried out, scumming on the offset press will be reduced to an absolute minimum.

Bouquet to Mr. Stark

I have read your interesting article "Offset Newspapers" under the heading "Offset Technique" in the March issue of THE INLAND PRINTER. I readily agree with practically all of your recommendations of the production method suggested. Yet the time for the actual (deep-etch) platemaking, including the stripping, seems to be somewhat short. Quality of halftone illustrations to be expected is the all important item.

My contention that magazine printing by offset would be entirely practical has been demonstrated when I established in 1916, in Havana, Cuba, an offset plant and developed it to four Harris presses in a period of two years. At times I printed six periodicals. A 40-cent monthly magazine "Social" and weekly sport magazine "Carteles" both started at this time and are today printed in the same plant.

THE INLAND PRINTER is to be congratulated for securing your collaboration. You are the only writer for a typographical magazine with such intimate knowledge of the subject. We would really appreciate your opinion on our work.—*C. F. E., Washington, D. C.*

The enclosures included some excellent samples of offset printing including albumin deep etch, and what is termed "fake four-color work" from black copy. These copies are really beautiful productions of the lithographic art and must have been executed by master craftsmen.

Facts on Dry Offset

We require fully detailed information regarding dry offset printing to be done on thin board for the manufacture of waxed milk containers. As a small rotary press is contemplated, knowledge is required about offset blankets and ink. Please explain the drying quality of offset ink if the printed sheet is passed over a heated drum. As runs will go into millions, dry offset has been suggested instead of deep-etched copper direct printing. Can 65-line screen be printed successfully? Waxing is naturally the last operation.—*Printer, Bloemfontein, South Africa.*

The offset blanket necessary for this type of work should have maximum resiliency in order to prevent indentation by the printing areas of the raised portion of the plate. It also

must be of sufficient hardness to prevent coming in contact with non-printing areas when the minimum printing pressure between blanket and press plate is applied. Your blanket manufacturer should be able to supply you with the correct blanket for this purpose.

Any reputable inkmaker will be able to supply you with heat-set ink which dries by evaporation of the ink solvent when heat is applied. Heat-drying ink is stable on the press under normal conditions, but dries so quickly and completely upon application of heat that there is no chance for spread or for excessive penetration into the paper. The method of applying the required heat is an engineering problem.

Drying is practically instantaneous. The solvents are vaporized as they pass through a heating chamber, leaving the pigment and binding rosins fixed to the paper. As the heat is automatically controlled by the speed of the paper, the only limit to printing speed is that imposed by press design.

If your press plates are etched properly there is no reason why a 65-line screen cannot be printed by dry offset. Following is a description of the method used in the Bureau of Engraving.

The surface of the plate which is not to be etched is coated with an acid-resisting solution. The back of the plate is also coated with this solution, dried, and rubbed over lightly with absorbent cotton, and baked. It is then prepared for the first bite, which is very important. The plate is etched in a weak solution of nitric acid and water. The extent of the etching on the first bite may vary from one to five thousandths of an inch for large and flat letters. The usual rule is to carry the first bite as far as possible without changing the shape or reducing the size of the finest detail.

The depth of each additional bite is influenced and determined by depth of the first bite. A compromise must be struck between depth requirements and quality of reproduction. For high-quality reproduction the bite must be just light enough to hold the powder. Extra good printing depth from a short bite flat will require between four and five bites. When applying powder, the etcher is faced with a choice: he may powder up tight and keep the work open for the next two or three bites, or he may lay on the powder and get the required depth in three bites.

One of the most important parts of powdering is to get enough powder to stay on the ends of the lines to prevent undercutting and at the same time have the detail powdered up tight enough to open up the work while etching. In such cases it is necessary that light, slow strokes be used and that no more strokes be made than are necessary, to clean out the fine lines. It is always a good practice to have the first plate thoroughly dry before powdering, then slightly warm when dipped into the powder. If too warm, the powder will melt and remain in places where it is not wanted and where it would not brush off.

The same procedure must be followed with each powdering, and after the plate is given each additional bite. In powdering for the third bite, the same procedure may be used. Usually the depth becomes more important than straight shoulders on the third and fourth bites so the burning-in may be carried a little further on the third bite and still further on the fourth.

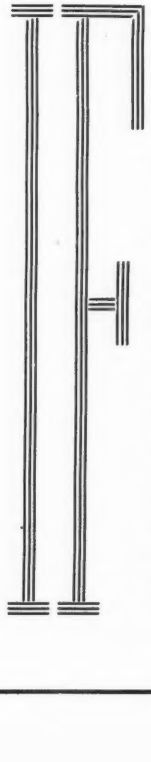
Under no circumstances should the burn-in be carried so far that the plate smokes. At no time should the metal be allowed to heat over 450 degrees Fahrenheit, for the reason that the metal would lose its life, become soft, and pull apart on the press.

After the plate has been etched sufficiently, it is necessary to scrub and clean it by putting it into a tank of benzoil and allowing it to remain there for approximately seven or eight minutes. This will soften the acid resist. It is then laid flat on a smooth surface with paper lying between the plate and smooth surface as a protection to the work. It is then scrubbed with a brush. After most of the heavy resist is cleaned off, it is given another cleaning with benzoil and turpentine.

The plate is then proved on an offset proving press and checked for any minor defects. Corrections and repairs are made by a craftsman capable of using the engraver's tools and performing the same kind of corrections and alterations that would normally be formed on copper or steel.

It is claimed that several million impressions are being printed from plates made by the above method.

You're a First-Class Business Man . . . .



You keep an inventory account of paper stock on hand.
You know what you save annually by discounting your bills.
You know what it costs to produce each job.
You know what you owe.
You have a recent appraisal, and keep a copy in a safe place outside your plant.
You figure stock at retail list prices.
You make sufficient allowances for depreciation and bad debts.
You know what is due you.
You can furnish your bank a financial statement at once.
Collections are made as rapidly as accounts increase.
You attend the meetings of your association.
You make up a monthly "profit and loss" statement.
You divide your running expenses into a sufficient number of accounts.
You own the building in which you do business.
You charge rent therefor.
You charge your own salary as an expense.
You charge interest on money invested.
You operate a standard cost-finding system.
You could from books give a complete statement of all accounts, if a fire took place.
You keep complete files of all issues of your newspaper.

—Wisconsin Press.

The Pressroom

BY EUGENE ST. JOHN

Questions relating to pressroom problems are solicited and will be answered by mail if an addressed and stamped envelope is enclosed

Silver Rubs Off

We are mailing a sample of silver printing under separate cover and would like your comments. The stock is Number One enamel-coated, 100 basis. The silver was run first and a gas flame was used; black, second run, gas was used, and red, third, with gas flame. Our trouble was the rubbing off of silver. We finally wound up by having the silver part of the job varnished. What we want to know is, why does the silver rub and what if any effect did the gas heat have on the silver? Ready-mixed silver ink was used.

The silver pigment rubs off because the varnish vehicle of the ink filtered into the paper too rapidly, thus leaving the pigment without a bond on the surface of the paper. Varnish suitable for use with silver ink is comparatively thin, soft, and penetrative. When used on an absorbent paper, it penetrates more rapidly than on a less absorbent one, unless conditioned to resist this tendency. The casein or glue used as adhesive in coating the paper resists penetration, but the clay with which the adhesive is mixed is very absorbent so that penetration is favored. Balance must be correct.

Heat decreases the moisture content of the paper, thereby increasing its absorbency and at the same time thins the varnish vehicle, making it more penetrative. The use of a gas flame caused the varnish to filter too rapidly into the paper. Under these conditions use of a non-offset spray gun is a safer preventive of offset than the sheet heater. Special paper for metallic inks is available.

If ready-mixed aluminum ink is to be used on an occasional job of silver printing, the inkmaker should be furnished with a sample of the paper to be used. He can ascertain if the paper is suitable to the ready-mixed ink or whether the ink must be modified for the paper. As a further safeguard, a number of sheets should be printed in advance and buried in a pile as they would be during a run. By examining these sheets at intervals it may be learned if the varnish is filtering too rapidly into the paper. If it is not, the silver pigment will be bonded on the surface and will resist rubbing off.

It is not necessary to run the sheet heater to promote drying of the ink if the temperature of the pressroom is around seventy-five to seventy-six degrees.

Another cause of the pigment rubbing off (when the printer mixes metallic ink from powder and varnish supplied by the inkmaker) is the inclusion of more powder in the mixture than the varnish present can bind on the surface of the paper. Enough ink must be run to insure enough varnish being present to serve as bond. For a good mix, the ink should be stirred in the fountain with the ink knife if an agitator, which is better, is not used. If scant supply of ink is fed or too thick an ink (too pasty with powder), the varnish is liable to filter into the paper, leaving the loose powder on the surface to be rubbed off. Of course, the natural inclination is to hold down the varnish and keep up the supply of powder to get the utmost glitter. A balance must be maintained, for what is glitter worth if it rubs off unless an extra run with varnish is made?

Some may query the procedure in a plant with sheet heater but without spray gun. It is better to install a spray gun for standard equipment. If this is not done and the paper is not of the decidedly absorbent type, some sheets may be run in advance, with sheet heater on, and buried in the pile. If the varnish filters too rapidly, use slip sheets as a last resort with the heater off. Still better, run the heater with gas turned low. For best results, have the inkmaker condition the ink to withstand heat without filtering too rapidly. Nothing need be added to metallic inks.

About Gripper Control

We recently purchased a used press and now find we need a few parts and some information. With drop guides and grippers properly set and timed, the press will register up to a speed of about 3,300 an hour, but at any faster speed we get a poor register and the sheet is badly nicked. We tried timing the drop guides faster but they still nicked the sheet. We have checked the press for register at various speeds by printing on the packing and found it to be okay. We have come to the conclusion that the spring on gripper rack rod is weak and the play in the gears is causing the grippers to slam shut before gripper-closing finger has time to act when press is running at high speed. We would like to have any suggestions.

The weight of guides should be taken by the pin and stop lug of guide shaft and not by the tongues. Turn press ahead until bed is on rear dead center. Make sure that the roll arm locating strips of the delivery tension roll are not bearing on the margin roll shaft. Loosen both guides. Do not attempt to set singly. The spring on stop lug will then pull stop pin into contact with lug. Raise guides at least a pica off the tongues and slightly tighten thumbscrews with the fingers.

Now tap the guides down until they just barely touch, not *rest* on the tongues, and tighten thumbscrews firmly. To time the rise of guides, turn press to point where grippers come within 1/16-inch of closing on the sheet. Loosen jam nut on lug attached to drop guide shaft. Turn the regulating screw until guides just start to rise off the tongues. Set the press for required speed and feed a few sheets. If guides nick or tear the sheets, readjust regulating screw by turning it to right to cause the guides to rise quicker.

Time the rise as late as possible so that guides may retain the sheet in position until the instant it is taken by the grippers. When the correct position is found, hold the square-head regulating screw and tighten

jam nut. Make a final test that guides do not nick sheet. After setting the grippers, to adjust the gripper-closing finger, trip the press and move it ahead until the grippers are entirely open. Held in this position, the finger binder screw can be reached. Loosen it with T-wrench so that it can be moved. Back press up until high point of finger is under roll. Bring finger up until high point touches roll. Move press ahead until there is 1/32-inch space (about 2½ points) between finger and roll. Hold press in this position and then bring finger up to a firm contact with the roll. Move press ahead until grippers are entirely open. Tighten finger binder screw firmly, being careful that finger does not lose its position. To test for proper adjustment, move press ahead to point where grippers begin to close. Turn hand-wheel slowly and note if roll on gripper cam lever is in contact with large cam.

As grippers are nearly closed, the roll should leave the cam and may be spun around with only the fingers. It should remain free until the grippers have taken the sheet. If the cam roll is tight on the cam when the sheet is taken, the finger is too low. Reset with full 1/32-inch space between finger and roll. If finger is set too high, the cylinder will be forced down. To test, hold hand on cylinder bearing and move press back and forth in position where finger is in contact with roll. If there is a perceptible ducking of cylinder, the finger will require readjusting with not more than 1/32-inch space between finger and roll. As a final test, run press by power, hold hand on cylinder bearing and note if cylinder tends to duck when the finger is in action, even when moved slowly.

Marking Crimp Springs

We are endeavoring to find some method of marking a crimp spring "Pat. Appd. For." It is used in a multiple-disk clutch. We dislike the idea of having these words stamped into the piece, inasmuch as it is so thin and is flattened and expanded as many as a million times over a period of six months to a year. We are afraid the spring would break at that point.

While printing (generally from rubber plates) is done today on many metal objects, we have heard of no one printing on crimp springs. However, we are sending you names of concerns likely to have the information, if any one is marking crimp springs, so far as is known.

Perfumed Printing

Would you please send us information as to materials and quantities necessary to scent ink for perfumed printing?

You may obtain perfumed ink on special order from inkmakers advertising in THE INLAND PRINTER. Because of the evanescent nature of the bouquet, it is not practicable to make up perfumed ink until wanted. The perfume wanted may be that of lilac, new-mown hay, or one of many other scents, so that it is really a custom-made or a made-to-order product. The situation is further complicated by the fact that it is not practicable to make up a special ink in a mill run under ten pounds.

Soft papers like news-print hold the scent better than hard-surfaced papers. No drier or binder is required in news ink. Inks for hard papers require a binding agent which tends to seal the scent in the hard film of ink, whereas this sealing does not occur in news ink. The whole subject is still largely in the field of research already begun by the inkmakers. Since perfume is comparatively rather costly, it is generally more economical for the printer to consult the inkmaker when contemplating using perfumed ink in order to benefit by his research and experience rather than buy perfume and mix his own ink.

Needless to say, the gas or electric sheet heater should not be used when running perfumed ink as the heat would accelerate the passing off of the perfume. In order to hold the scent as long as possible, scented sheets should be run into wraps and kept covered until used.

Perfumed ink is not new, having been used for years on stationery. At present it is used on throw-away advertising pieces, newspaper advertising, and so on because of its attention-compelling value. As its use becomes more general, this value will depreciate and perfumed ink be numbered with a long list of passing fads.

Static Preventive

We intend to install in our new printing plant automatic humidifiers. Can we be assured that these will end our static troubles? If the pressroom is not heated at night, would these humidifiers still serve their purpose? Kindly furnish us a list of manufacturers of humidifiers for printing plants.

Suitable humidifiers will serve their purpose if the pressroom is not heated at night. For various reasons, at least moderate heat at night is better. Air-conditioning helps register, assists in keeping sheets flat without waves and curls, and thus enhances production and quality of output. It also makes more healthful working conditions. Humidification combats static by maintaining proper relative humidity but attention must be given to seasoning incoming paper to pressroom atmospheric conditions. If this is not done, neutralizers may also be used. We are sending you a list of manufacturers of both humidifiers and neutralizers. Static results from friction acting on paper that is too dry and it is well to have the neutralizer for emergencies.

Cold Embossing

We were referred to you for the following information: How is embossing done by cold process?

In hot embossing, the female die in chase on bed of press is heated, while in cold embossing the female die is not heated. (In thermography a print is made in stiff ink. This print is dusted over with powdered rosin, which is toasted. The heat causes the rosin to swell and raise, giving a simulation of true embossing on the face of the sheet. Thermography is supplanting true embossing because it is less costly. Furthermore, the sheet must be put through the press twice in true embossing and it is hard to hold perfect register, without which it loses in appearance.

A female die may be obtained from your photoengraver, who will be pleased to supply detailed information. The various compounds sold for making the male die, or force, which is a mold of the female die or matrix, are accompanied by instructions. If a print of type is to be embossed, an electrotype should be made of the type. The individual types might move and spoil register. Printing would be from the electro and the female die would be made to fit into print of electro. Guides (gages) must be in same positions in relation to the edges of the sheet both when printing and when embossing, to safeguard register which is more important in embossing than in printing. The male die or force is sometimes made of a material which has been softened with a blow torch. The press is run on impression and held there until the mold cools and hardens. Rubber made for records, bakelite, and dental wax are used.

Defective Composition

Please find enclosed sample of work I have done which I think is not satisfactory, even though the customer has not expressed dissatisfaction with it. I have worked at the business twenty-five years and believe I have seen and experienced enough bad metal to think that this is just another case. The trade plant that does our composition says that I am the only one of its customers who finds fault with any of its work. If there is some way for me to correct this on my part, I would appreciate the information, or trick, as I have no trouble at all on work that is all foundry type. Some metal that runs on soft book, cover, and cheap bond, can carry a lot of impression so the ink covers up a lot of these defects. On enamel, where you have to use a good makeready and a kiss impression to do a good job—well, with this kind of metal I think that I am turning out a very good washboard. Please find also enclosed a line of the metal so you may check on the face.

The line was lost in the mail; to be exact, it cut through the envelope. However, your sample substantiates your contention that this metal is not right. Many of the letters need a patch of tissue. Such metal is quite common. In all fairness, under existing conditions, you can hardly expect all trade composition output to equal foundry type in quality. Possibly some other supplier can give you better metal. At the same time you might consider carrying one sheet of soft paper next below the tympan instead of your hard packing. This will help some of the defective letters to print without patches especially if you use a little more squeeze. On jobs like this, where pages back up each other, you can use more squeeze, get away a trifle from the kiss impression, and thus save time spent in patching individual weak letters. Soft-sheeting of your tympan roller will avoid arguments with your compositor.



"In the Days That Wuz"—Political Promises
Cartoon by John T. Nolf, Printer-Artist

Coverage of Solids

We are sending you press sheets run on our 17 by 22 rotary. We have always had difficulty in covering large areas, particularly solids. You will note on the sheets that we get a lighter color after 7½ inches from the grippers. This mark always occurs at the same distance from the grippers. It is the writer's opinion that the form rollers load up with ink during the gap in the plate cylinder and this is the cause of the dark area. You will note that the difference is not as clearly defined on the blue print as on the green. We have found that the ink makes a great difference. The red and the gray sheets show practically no mark. Other inks, notably greens, seem to give us a lot of trouble. We are also of the opinion that opaques give more trouble than the transparents as the unevenness of distribution is not quite as noticeable in the latter. The diameter of our form rollers is 2 9/16 inches.

You have described conditions very well. Very few presses can perfectly ink greater than 50 to 60 per cent of their rated size where solids are concerned, without some accessory or meticulous care with rollers, ink, and makeready. If no accessory rollers are available, inks must be suited to the press, rollers, running speed, and paper. As the solid plate passes under the form rollers, the latter, during the first revolution, are deprived of more ink than they recover from the inking system.

As you say, the ink makes a great difference. You are entirely correct when you say inks made from transparent bases give less trouble than those from opaque. All your samples are printed on white paper so we should state that it is not necessary to use inks from opaque bases except on colored paper. You are also printing on the wrong (reverse) side of the paper with the green ink, which will cover uniformly on the smoother correct side (face) of the sheet. By coöperating with the inkmaker, you may get inks suited to your press, plates, rollers, and paper; also get better results.

Rollers should be in the best of condition and set as light as practicable for good inking at running speed. The set should be examined as atmospheric conditions change and as friction develops heat during the run. Rollers as well as ink make a great difference.

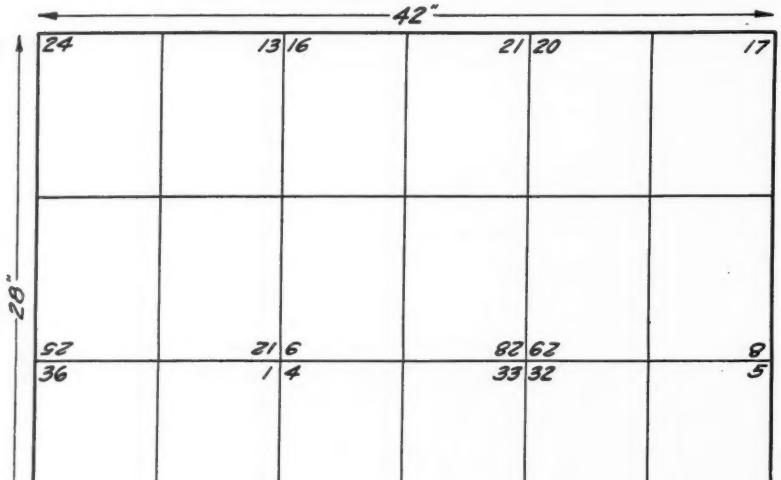
The importance of both is brought out when a problem like yours or that of "ghosting" is up for solution. Your inkmaker will be pleased to supply inks to solve your problem as much as possible with a strained inking capacity.

Three Savings in Stock Planning

By W. J. BLACKBURN

● POST-MORTEMS are pretty grim affairs at best, whether the object of your analysis is a bridge hand or an unprofitable printing job. In the case of the printing job it is easy—too easy—to get so involved in interdepartmental wrangling that you overlook the basic cause of most of the trouble: *Lack of adequate planning before the job went into production.*

Ideally, from the standpoint of 100 per cent efficiency, *every* tiny detail should be very carefully checked, but there is one particular phase of planning that is absolutely vital—the selection of an efficient size and format. In order to avoid waste, delays, and other production difficulties, it is essential that your press sheet should (1) cut without waste from a stock paper size, (2) allow sufficient trim and gripper margins, and (3) fit the press and folding equipment to be used . . . and, of course, the press sheet size is determined by the page size and the format of the folder or booklet.



Here is imposition plan used for a 36-page booklet and self cover, trim size 6⅞ by 9

The three case histories which follow show what happens (a) when these key production factors are not considered, (b) when they are only partially understood, and (c) when a printer fully appreciates their importance and possibilities.

Case history number one has to do with a booklet of forty pages and cover, trim size 12¼ by 11¼ inches. These amazing specifications were conceived by a too-enthusiastic advertising manager and his artist . . . and the printer was called in too late to do anything about them. With no time to get special paper, he had to use 38 by 50 stock—wasting over a third of it. He ran the job as five eight-page forms on a big cylinder press (which meant wasting about a third of the press capacity also).

But, you may say, if the customer is willing to pay for a job like this, why worry? Nine times out of ten, however, this sort of customer balks like a mule when it comes to paying for all the waste and trouble he has caused, and, moreover, a condition is created handicapping further orders. Also to be considered is the fact that jobs like this usually disrupt the printer's entire plant and require a lot more than a fair share of supervision and such "non-chargeable" time. The net result is almost invariably written in red ink.

Case history number two covers a folder of sixteen pages, trim size 4 by 9 inches, with a bleedoff. Size 4 by 9 is a fairly common size, so the printer did not bother to check specifications until after the plates were made and the type was set. But when he came to order paper he realized that his press sheet would be either 19 by 35 (work and turn) or 17½ by 19 (sheetwise)—both inefficient.

This sort of thing happens again and again. Customers (and printers too) serenely select a "standard" page size and then discover, when it is too late, that the number of pages on the job makes it necessary to waste paper, or run two forms instead of one, or both.

Case history number three regards a booklet of thirty-six pages and cover, trim size 6⅞ by 9 inches. Offhand these specifications seem just as impractical as those of the first case history, but actually this job was completely efficient. As the diagram shows, it was run as two 18-page forms and folded in one operation. The sheet size was 28 by 42.

As you can imagine, it took the printer some time to arrive at this unusual size and format, but it was more than worth it. He made a decent profit on the work, it went through the plant without a hitch, and the customer was delighted both with the distinctive appearance of the brochure and with the real value he got for his money.

More and more buyers of printing are becoming aware of the unnecessary waste involved in the average printing job. They are becoming efficiency-conscious as well as price-conscious. Alert printers can capitalize on this trend. In the two succeeding articles of this series we shall consider practical ways and means for the printer (1) to determine the most efficient sizes and formats for his plant, and (2) to merchandise efficient sizes and formats to his customers and prospects.

★ ★

What Is "Typography"?

T. H. Kettle, advertising manager of the Northern States Power Company, Minneapolis, who has been a subscriber to THE INLAND PRINTER for many, many years, asked for a new definition of "typography" which could be understood by a layman. Improving on the dictionary is something of a task but we tried, "Typography is the art of assembling types in forms for printing to be interesting, effective, and impressive." Not being entirely satisfied to settle this on one man's opinion, we sent letters to several typographic experts.

Harry L. Gage, vice-president of the Mergenthaler Linotype Company, starts off our open forum on the subject as follows:

"My definition of typography would be 'The arrangement of type (and related elements of illustration

or decoration) for printing by any process.'"

Sol. Hess, art director of Lanston Monotype Machine Company, gave us these excellent thought starters.

"It is true," he says, "that in dictionary definitions there often may be something of the warmth missing, which a real craftsman just naturally associates with the word. However, it is not the function of any dictionary to enthuse over any word.

"As practiced today typography requires a keen imagination, a thorough knowledge of new processes of printing, the proper use of type faces (which certainly is more important than being able to recognize and call them by their proper names), of sales value, and a goodly measure of plain everyday common sense."

Glenn M. Pagett, second vice-president of the Typographic Service Company, and one of the leaders in that progressive Indianapolis Club of Printing House Craftsmen, gives us this definition.

"Typography is an art—the art of orderly arrangement of type matter (both text and display lines), illustrations, color, and white space on suitable papers in a manner that attracts the eye and encourages a reading of the printed message whether it be a poster, a book, or an advertisement. Typography is more than the mechanics of typesetting—it considers the reaction of the human eye to patterns of type and color, and sells itself to the prospective reader. Advertising typography is influenced by psychology and salesmanship."

V. Winfield Challenger, director of printing, N. W. Ayer & Son, Incorporated, of Philadelphia, gave us:

"Typography: The art of planning, selecting, and arranging of type to create a printed impression which is legible, symmetrical, and pleasing to the eye."

Arthur S. Overbay, president of Typographic Service Company, of Indianapolis:

"Typography consists of the *art* and practice of selecting and arranging printers' type and related material for the purpose of attracting attention and conveying thought, quickly, clearly, and effectively."

Then here is one that is direct to the point from B. W. Radcliffe, of the Intertype Corporation, Brooklyn.

"Typography is the art of doing the obvious in handling typographic materials."

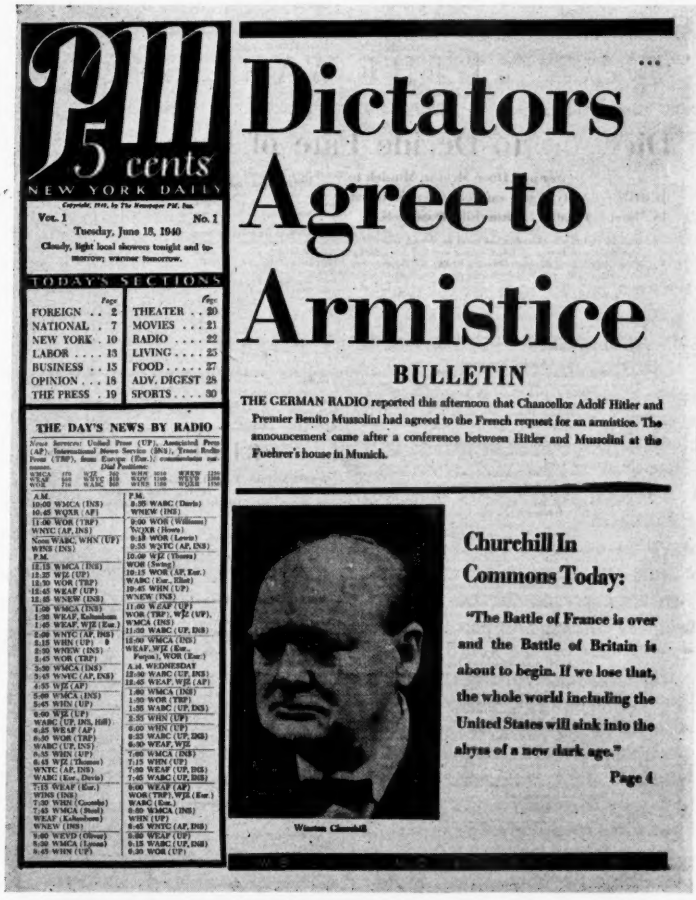
P.M. Has "Scientific" News Style

By STEPHEN H. HORGAN

● I STARTED working sixty-six years ago on the very first illustrated daily newspaper in the world. Through the American Press Association, from 1884 to 1891, I pioneered "cuts" to thousands of country newspapers in the United States, so the editor of THE INLAND PRINTER thought my experience might fit me for writing an article on a five-cent afternoon paper titled *P.M.* which appeared in New York June eighteenth. Its title *P.M.* is supposed to tell that it is an afternoon paper. It has been the most exploited newspaper, which, by some good fortune, appeared on an afternoon when the world's news was at its highest—signing of the French-dictator armistice.

The manager of *P.M.* is Ralph Ingersoll, a forty-year-old youth, who started out in life as a mining engineer, and only tried journalism fifteen or more years ago. He soon concluded that newspaper making was one business that was begun and is managed in a most unscientific manner. This conclusion came from his experience as managing editor of *Fortune* at the age of thirty-two, managing editor of *Time* three years later, and a successful putting over of *Life*. What newspapers needed, he concluded, was high-class laboratory treatment; so he established an organization called: "Publications Research," for that purpose.

With this idea he has been experimenting quite intensively. He says: "I started as if there was no newspaper. I was backed by unlimited capital to work with, so selected a most competent staff of assistants to create a new daily publication to supply news to the greatest number of people in the most improved style."


PM
5 cents
NEW YORK DAILY

Vol. 1 No. 1

Tuesday, June 18, 1940

Cloudy, light local showers tonight and tomorrow; warmer tomorrow.

TODAY'S SECTIONS

	Page		Page
FOREIGN	2	THEATER	20
NATIONAL	7	MOVIES	21
NEW YORK	10	RADIO	22
LABOR	13	LIVING	25
BUSINESS	15	FOOD	27
OPINION	18	ADV. DIGEST	28
THE PRESS	19	SPORTS	30

THE DAY'S NEWS BY RADIO

Dictators Agree to Armistice

BULLETIN

THE GERMAN RADIO reported this afternoon that Chancellor Adolf Hitler and Premier Benito Mussolini had agreed to the French request for an armistice. The announcement came after a conference between Hitler and Mussolini at the Fuehrer's house in Munich.

Churchill In Commons Today:

"The Battle of France is over and the Battle of Britain is about to begin. If we lose that, the whole world including the United States will sink into the abyss of a new dark age."

Page 4

Winston Churchill

Front page of New York City's non-advertising daily paper. Two colors, 11½ by 14

This was his preliminary credo. "We are against people who push other people around just for the fun of pushing, whether they flourish in the United States or abroad. We are against fraud and deceit and greed and cruelty, and we will seek to expose their practitioners. We are for people who are kindly and courageous and honest. We respect intelligence, sound accomplishment, open-mindedness, religious tolerance. We do not believe all mankind's many problems are now being solved successfully by any existing social order, certainly not our own, and we propose to crusade for those who seek constructively to improve the way men live together. We are Americans and we prefer democracy to any other governing principle."

In the first issue the editor said, "We start off believing that we have the courage always to tell the truth, but we know, too, that we must have the discernment to spot it, the patience to unearth it, the force to make it stand out. Perhaps we cannot do all that. But if we can, how else we fail, we shall be a good newspaper."

Before 10 a.m. I was down in the sub-basement of the old Brooklyn Eagle Building in New York City to see *P.M.* Volume 1, Number 1 come to life. It was being printed from eight web presses, single unit, with heating attachments to the presses to melt the "frozen ink" to 220 degrees so the ink rollers would spread it over the curved form. The instant the ink strikes the cold paper it sets. It is the "cold-set" process by which the ink does not strike through the paper, and, it is claimed, gives a sharper type impression.

More facts about "cold-set" ink were in our April and June issues.

I picked out the biggest man in the busy pressroom as James McGowan, the foreman, and asked him: "How is the 'frozen ink' going, Jim?" He answered: "Don't you see it is Fathers' Day with me and I am too busy to answer questions?" I could see by the speed—30,000 an hour—by which the papers went through the folder that this ink was going to go places. Getting back to New York City I found that at all the news-stands *P.M.* was sold out, and the same was true in uptown New York City, although *P.M.* prints three editions.

P.M. is a thirty-two page newspaper of standard tabloid format, the front and back pages, and the inside spread being printed in two colors. The Sunday editions will all be sixty-four pages, according to the plan. The paper stock is a special grade of dull-finish news-print which allows a finer line halftone than ordinary newspapers.

Several very interesting innovations have come out in this newspaper. The front page is used only to point out the most interesting sections of the paper, from the editor's opinion. Headlines are not tailored to fit any space, but set with a flush left to the column edge. Other headlines are set flush to the left and flush to the right for two-line headings, while subheads are three-line paragraphs set full-column width. There are no runovers from one page to another.

The five main classifications are New York City news, news of the nation, foreign news, sports, and financial. Each of these starts with a brief review of most important topics, written by the editor of that section.

One of the basic principles of the newspaper is that it should have enough appeal to enough readers so that it can be supported without advertising of any kind. In fact, the only reference to advertising will be a daily review of the advertising appearing in the New York morning newspapers. This is not paid space and the editors select what they feel are the most interesting offerings in the stores. Some few are illustrated and described briefly by mats furnished through courtesy of advertising departments of the stores which furnish *P.M.* advance proofs.

We have at last seen in *P.M.* what it was thought our country newspapers needed: "The application of scientific principles in production." We now have a laboratory product from the hands and brains of professors of journalism. And doesn't it prove the truth of the old saw: "Founding a newspaper is dead easy. All you have to do is to start the paper and your readers will tell you how to run it."



An "exclusive portrait of General Maximum Price, intrepid but shortsighted leader of the Fixed Charge of the Control Brigade," is Boxfoldia, Limited's idea of the English paper control law. The crumpled paper general was used to advertise for anyone's unused quota of board or paper. War seems to curtail printing generally

★ Editorial

Printers and National Defense

EVERY AMERICAN printer, whether owner or employe, has a vital interest in the nation's national defense. Nor is that interest due to any recent and sudden inspiration. It has existed all the years since amendments to the Constitution gave American citizens, most particularly the *American press,* the rights of free speech and free press. The real enemies of the republic, either from within or without, are those nationalities, groups, and individuals who refuse to acknowledge that individual liberty and national freedom are secure only in the exercise of the rights of free press and free speech.

In Europe and Asia powerful military machines have been built up by nations whose peoples never have had the same heritage of free institutions as have the peoples of the western hemisphere. Unscrupulous regimes have led these nations into paths of aggression, war, and conquest, instead of peace and prosperity. There is no telling where their inflamed passions will lead them next. Against their kind, America must be prepared to resist by weapons and methods superior to any they possess.

But enemies from abroad are not the most dangerous and most detestable we may have to fight. Within our borders, safe under the protection of the American flag and living under the God-given privileges of free speech and free press, are "fifth columns" which will turn upon their erstwhile neighbors and protectors the moment American liberties and institutions are threatened and imperiled. Meanwhile they are doing their utmost to create confusion in the minds of depression victims; to poison class against class; to raise barriers against the orderly processes of law; to create industrial disturbances and to resort to sabotage regardless of the rights of other citizens. Some of these enemies are aliens enjoying the protection of American laws and in some cases of American officials. It is against such particularly that there should be no delay in building a strong nation-wide defense, even to the extent of segregating them from a society they say they hate.

The negligence which has permitted these enemies to multiply within our gates is the same negligence which sent our armed forces into the Civil War, the Spanish-American War and the World War grossly and criminally unprepared. For years we have been dilly-dallying with facts regarding our inadequate national defense obtained from surveys and military reports, and have tossed them aside with shrugs or boasts of our impregnableness. While millions of citizens have walked our streets unemployed and begging for work, our national armament was put aside to make room for unneeded public works (projects too fanciful to be carried to conclusion), and disastrous experiments. Instead of building aeroplanes, this same negligence has been building bureaus. Instead of tanks and artillery, it has been manicuring the parkways. Instead of rifles and transport, it has been building dams and flooding landscapes.

Negligence has failed to "double-slab" thousands of miles of great through highways which would heighten the effectiveness not only of the army's mechanized units but would make many times more safe the peacetime motoring of the general public. What vast opportunities for American industry and the great army of the unemployed have been overlooked!

Defense Program for Printers

PRINTING is no exception in the list of industries which will be affected by the preparations for the strenuous times that are before the nation. Affairs in Europe are not going the way America had hoped. Consequently our industries are faced with conditions which we gladly would have avoided. It is now obvious that along with the nation's program for national defense, each printer in the land must build up his resources, his industrial strength, and his power to meet adverse circumstances if, as, and when, they come.

It is vitally important that printers at once "take stock" of the conditions existing in their businesses. First, is the capital structure strong? Is it able to withstand accident or disaster to its ordinary operations? Or has it been impaired by the seven years of depression and no longer is in proper ratio to the usual requirements for successful operation during trying circumstances? In the examination of the business' capital, cash, accounts receivable, inventories, plant equipment, and real estate will all come in for examination of their measured apportionment of the total capital. If they be out of ratio, lose no time in readjustments—build up cash balances, collect accounts receivable to ultimate up-to-dateness, reduce your inventories to the minimum, liquidate obsolete and worn-out machines which are no longer used or profitable, in order that floor space may be available for newer models as occasion may demand. On the other hand, pay bills promptly, reduce notes payable, build up credit standing with supply houses.

As a second means of defense, survey costs of production, administration, and marketing. They may be too high. If so, reduce them. They may be thought to be lower than they really are. Find out. Now is no time to guess. Costs *must be recovered* in the selling price or disaster will eventually follow. Knowing one's costs is more important today, as we face the difficult years ahead, than it ever was. Be sure that expenses the printer cannot control, such as taxes, are all included in cost, and passed on to ultimate consumers in the selling price.

A third means of defense is less *material*—it is perhaps more *moral.* It is courage—courage to charge a

profit; courage to collect the money for accounts receivable; courage to say no to the importuning salesmen of machines for which you have no need.

And this above all: Have faith in the great printing industry which has done so much for the world in the last four hundred years; faith in your ability to represent it and to serve your customers in a highly efficient manner; faith in the ultimate triumph of righteousness in every business, your own being no exception. If printers of America would be prepared for the uncertainties before them, let them prepare a defense along these lines. They are the best weapons against the onslaughts of competition, business adversity, and industrial depression whether due to war or the rumors of war.

State Trade Barriers

SO PREVALENT have become deliveries of paper and other printing supplies carried by truck across one or more state boundaries, that the printing industry is awakening to the problems arising out of the spread of state trade barriers. Each of the forty-eight states is vested by the Constitution to protect its citizens by police, health, sanitation, and taxation regulations. One means of effectuating enforcement of such regulations is establishing trade barriers at state lines. The spirit of economic nationalism growing out of the World War gradually found its way into many of the larger urban centers and many of the states. It was disguised as police and other regulations but obviously was intended to discriminate against competing products and services from other municipalities and states. The result is an interstate trade situation rapidly becoming intolerable.

As an example of how these trade barriers operate, Wisconsin's shipments of cattle to New York have been cut from 10,000 head in 1933 to 1,073 in 1938 by New York quarantine regulations. Michigan taxes out-of-state wine 50 cents a gallon compared with 4 cents a gallon on wine from home-grown grapes. Illinois has promulgated a tax regulation requiring the printer to pay 3 per cent sales tax on paper and other supplies shipped from mills in other states.

One state, in an effort to retaliate for measures discriminating against its products and services, passes a barrier law or regulation to get back at another state. In many cases commercial advantage is thus obtained behind the screen of legal police powers. Often these barriers are set up under the pressure of certain groups which hope to benefit from them but which usually are met with retaliatory barriers counteracting in general the benefits hoped for.

Trade barriers never benefit the public generally. They are un-American. They flagrantly discriminate against citizens and effectively constrict markets elsewhere. Two Government agencies—the Council of State Governments and the Federal Interdepartmental Committee on Interstate Trade Barriers—are coöperating in an effort to prevent further spread of such laws and regulations. Wherever printers and others in the graphic arts encounter trade barriers, they will find it to their interests to bring against them all possible organized efforts to break them down. Trade barriers have no place in American trade and industry.

I. T. U.'s Opportunity

UNIQUE in the annals of the union labor movement in America is the present exercise of free press and free speech by the warring factions of the International Typographical Union. Both disputants freely use the pages of *The Typographical Journal* to air their differences. So bitter have become the charges and countercharges that recent issues go farther than hinting at "official documents which do not reflect credit upon past administrations or which prove misuse of union funds." The printing industry is more or less conversant with the questions at issue, some of which have grown out of the I.T.U.'s ruptured relationship with the American Federation of Labor.

The I.T.U. embraces a large membership of intelligent and able craftsmen whose contractual relations with employers for years have been above those existing in many other industries. It is therefore regrettable that after 90 years of continuous rise from small beginnings and of commendable efforts to improve conditions of printing-house labor, its ranks should now be torn by schism, and that it should find itself in neither of the two great labor-controlling groups. In the past, the I.T.U. has had a powerful influence in promoting the use of printing by union labor, an influence now somewhat weakened by its more or less lack of harmony with other printers unions still within the fold of the A.F. of L. Furthermore, to some extent, this has exposed printing labor to C.I.O. raids on its jurisdiction and the jurisdictions of other A.F. of L. printer unions. This is not a healthy state of affairs. Employers who long have supported union labor policies look on with considerable misgiving.

In the absence of any reliable statistics, it is probable that between 40 and 60 per cent of composing-room labor in the entire commercial printing field is or has been union labor. It is also probable, because of the predominance of small plants, that the union will hardly find it practical, economical, or even possible to organize beyond that point, unless it can bring some of its policies and methods into closer harmony with common sense and modern procedures in production. In spite of the marvelous improvements in typesetting machines and accessory equipment, the price of composition has not been lowered anywhere near proportional to prices of machine-made products of other industries. Union denial of any responsibility for "brakes" on production is not convincing in light of the facts. Nor are the industry's industrial relations with the union all that could be asked.

The I.T.U., now acting "on its own" without affiliation either with A.F. of L. or C.I.O., is in the way of losing the enviable prestige it once held in the industry. It must speedily "set its house in order" and "go modern" in the sense that from now on its policies shall be built on lines that are "out in front" and are adapted to the condition not of yesterday but of *tomorrow*. It has before it a wonderful opportunity to set an example for all other trade unions and thus regain what it is losing by its internecine strife and its reactionary methods.

The Proofroom

BY EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be answered in this department. Replies, however, cannot be sent by mail

Clubs for Women!

Just today we had a funny thing in the form of "Woman" or "Women" in an organization name. We had to print programs for the county federation of clubs for women. It has always gone through as "Woman's Clubs," perhaps because our local unit calls itself "the Dashblank Woman's Club." This time the new secretary insisted it should be "Federation of Women's Clubs." She got it that way, but we looked up the national federation of these clubs, and we found their stationery printed both "Woman's" and "Women's." Evidently they don't know. Webster speaks particularly of the "Woman's Christian Temperance Union." I still think "Woman" is right, even though the form of the word requires the apostrophe. "Woman" as a division of humanity, not as a bunch of individual women.—*North Dakota.*

How many letters does it take to indicate a trend? These communications seem quite clearly to reflect a present-day tendency to throw out all the neat and orderly rules and substitute the whimsical fancies of the free-minded punctuators. For the printer, the be-all and end-all of it is to have his own style well defined for use where his judgment is accepted by the customer, but to permit the customer to rule on such matters when that is the customer's wish. It is always well to have an understanding on these matters in advance, so that the printer will know just where he stands. Yes, I know it is well to let sleeping dogs lie undisturbed, and to open a subject is to invite debate. Some customers are reasonable—and some are not. (That's true of printers, too.) The printer must either have a hard-and-fast rule or use keen judgment in sizing up his customer. He should be able to distinguish the one who can profitably discuss matters of style from one who can't; the one who would accept an office style or else fix, competently, a style of his own to be followed by the shop on the job. It comes out here: For a small shop, special judgment of each individual job and customer is probably best; in a large business, it would be good to submit in advance of order-closing a stylesheet to be okayed by the customer as is or with specified and unmistakably indicated corrections. Then the respective responsibilities of buyer and seller of printing can be fixed with exactness. The printer simply cannot follow copy, on some jobs, and maintain his self-respect and sense of business (and artistic) integrity. And the difficulty is painfully increased by the fact that so few customers really know what they want, in point of style. An intelligent printer and a truly reasonable customer—what a heavenly combination!

In connection with the letter that called forth all this lecturing, the fact is: The printer was wise in giving the customer what she wanted, even though it did conflict with previous practice. After pointing out the discrepancy, he had no further stake in the matter except to do a good job of printing. The individual who placed the order was responsible to the organization that footed the bill.

Anti-apostrophic

I understand the apostrophe to be a sign of ownership. If two printers owned a home in partnership, it would be the printers' home, even if they did not live in it. But a home maintained for printers would be a printers home. The meaning is a home for printers; they do not own it. I would say a boys baseball team was a team of boys; a girls quartet, a quartet of girls. No apostrophes! In our state we have three teachers colleges—not teachers' colleges. The teachers do not own the colleges, they just go there.

We have ladies restrooms and men's restrooms. Neither denotes possession, though the apostrophe is used in "men's" to indicate plural.—*Michigan.*

Who was the French philosopher who said, "I detest your ideas, but I would die to protect your right to utter them"?

Alumni, Alumnae

Enclosed please find two invitation cards and we wish to ask which, if either, has the correct use of the Latin word? The job was printed "Alumni Association" and was rejected with the request that it be printed "Alumnae Association" as the nurses are all females. Inquiry of a local language instructor elicited the information that both are wrong and the correct form would be "Alumna Association." May we have your opinion?—*Indiana.*

The language teacher's information was misinformation, "Alumna" is singular, the feminine of "alumnus." The plurals are "alumni," masculine; "alumnae," feminine. The printer's standing in this situation depends upon the form used in the copy furnished with the order. If that read "alumnae" and he changed it to "alumni," it was up to him to reprint. If copy read "alumni," the Nurses' Association would properly be held responsible for the error and the reprinting would be a new order.

This item is especially interesting right now because it fits in with the discussion of use or non-use of the apostrophe in such expressions as "printers' home," "Farmers and Merchants Bank." "Alumnus" is a noun, not an adjective. "Alumni association" is equivalent to "graduates association," not "graduates'." For me the way out of the dilemma is easy: "alumni," or in this case "alumnae," is my good old noun of identification. That irons out the wrinkles. But for everyday printing, follow copy.

'Taters and Tomahtoes

My young daughter laughs at me for pronouncing "tomato" with long "a." She pronounces it to rhyme with "Otto." But I notice she does not say "potahto." What do you think of these pronunciations?—*Texas.*

Seriously (but not furiously) I think "tomahto" is a ridiculous affectation. Webster gives the long "a" preference. I can't see any reason for pronouncing the two words differently. Stick to your guns!

Grammar Ghosts

I simply cannot figure out the use of adjectives and adverbs after verbs. I do not have any concern about the grammatical refinements of the matter, I just want workable rules, so as to produce clean work. Should I say "I strive to keep the records clean," or should it be "cleanly"?—*Colorado.*

These two expressions have different meanings. To keep the records clean means to safeguard them against fault or defect. To keep them cleanly would be to compile them in a clean or faultless manner. In the first sentence "clean" is an adjective, modifying "records"; in the second, "cleanly" is an adverb, modifying "keep." These are simple, unchangeable facts; if you do not accept them fully, we can't get anywhere.

Page after page might easily be written on this subject—good stuff, too; but squeezing a few facts into small space, we get this: Most adverbs are identified as such by the sign "-ly," but there are others which do not carry the label, and they cause confusion. First we have such positive and easily recognizable forms as "fast," "The horse ran fast." Then we have some that take us into a twilight zone where it is not always easy to be sure whether the intention of the speaker or writer is to describe a thing (with an adjective) or an action (with an adverb). When you say "I bought this hat cheap," are you not describing the hat's price rather than indicating the manner of your action in buying it? The point is really debatable; it goes deep (or would you rather have me say "deeply"?) into the workings of the mind as put into words.

To say "I feel badly" has a smack of affectation. "I feel bad" is more correct, grammatically, but involves a poor use of the word "bad." You feel ill, or sick, just as you feel happy or sorry. There will always be squabbling over this, and each of us must settle the point with his own grammatical conscience, and be patient with every other fellow—who, of course, is never as smart as we are!

To say "I need money bad" is simply rotten grammar. You need it badly. And this use of the word "badly" is colloquial. It is far better in such situations, when speaking or writing carefully, to sidestep this one point and use a better word. But this is a matter of grammar, not diction.

With regard to the query presented, the answer is this: "Clean" would be an adjective referring to "records," and "cleanly" an adverb referring to the manner in which they are kept. The right one is the one that conveys your meaning correctly.

Word Division

You are dividing "service" after the "r." How come?—*Massachusetts.*

Webster gives "serv-ice," but the Funk & Wagnalls New Standard calls for "ser-vice."

Who Said "Ex"?

As an ex-proofreader of sorts, I enjoy your articles for their common-sense views. I'm not disagreeing with your dissertation on "superfluous commas" (April), but it seems to me the sample or illustrative sentences in the dictionary need the comma after "as." I read this expression, ". . . as, he *quenched* his thirst, in this manner: ". . . as, for example, he . . ." The comma takes the place of the understood phrase "for example." At best, isn't it a compromise to avoid using too many quotation marks?—*Michigan.*

Is a proofreader ever completely "ex"? The honest-to-goodness proofreader may switch over to some other line of work for a living, but he proofreads everything he reads. Yes, that comma is truly a compromise; to my personal way of thinking, a poor one. It's interesting to see how this situation is met in the junior dictionaries. The Thorndike-Century, for example:

> beneficial, favorable; helpful; productive of good. Sunshine is beneficial to plants.

Here there is no typographical setting off at all. The sentence is given without introduction by a colon. The key word is not quoted, not italicized. For the same word, in Webster's Elementary, we have:

> beneficial. Benefiting; helpful; as, a *beneficial* treatment.

The "as" is preceded by a semicolon—the same mark used in separating the parts of the definition. The defined and illustrated word is in italics. This is the style of the "big" Webster, too.

So much for that comma comment. A more interesting subject for discussion would be the form of the definitions themselves. Every dictionary editor deplores use of synonyms over definitions to save space.

Question of Caps

Do you write "Italic" and "Roman," or "italic" and "roman"—or perhaps "italic" and "Roman"?—*Delaware.*

I prefer lower case for both: "italic type," "roman type."

Unapostrophied Insurance

I note your statement on the title of the Travelers Insurance Company. Nonsense! Piffle, and poof! How about Farmers and Merchants Bank? It is a bank for the accommodation of both farmers and merchants, and does not belong to them. The travelers do not own the insurance company; the company exists for their service.

You may say "People's Bank" works on your side of the argument, but you would be talking through your hat. The apostrophe is there because "people" is a singular noun.

I do not think lack of a grammarian's fitness for handling language had anything to do with the lack of apostrophe.

Maybe it, that is, grammarian's fitness, kept them from putting an apostrophe in "his": "hi's." When I have to cut out the apostrophe in "it's" (the adjective, not the abbreviation for "it is"), I tell the comps that I expect any day to find a proof with "hi's."

I just looked through my insurance policies, and I find many company names without the apostrophe. What do you think of "Lumbermens Casualty Company"?—*Oregon.*

To start the answer at the finishing point of the query, I think "Lumbermens Casualty Company" is magnificent. It certainly carries these arguments for omission of the apostrophe to a smashing finish. What are lumbermens? One lumberman, okay. Two lumbermen, ditto. But—lumbermens! I hope the company won't sue for damages, but quite apart from all business considerations and confining attention to grammatical points, I must say the persons who presented the name for incorporation were impressively unconcerned for punctuation. Quite seriously, there's no harm in that. But such situations lead me to this conclusion: Business executives need, more than they seem to suspect, the help of writing men—competent judges of what's good and what's not so good in respect of style and form. The presence or absence of the apostrophe does not in the least affect the business of the company, but use or non-use, right use or wrong use, of the apostrophe does undeniably avoid or cause confusion in some instances.

That mention of a possible "hi's" is most interesting. In commenting on it, I shall reveal my ignorance—but the comment may help. *How* did "his" come into being? Go back, in speculative thought, to the early days of man, when language was being made. First came the noun; then the pronoun. A man was "he," a woman "she," an inanimate object "it." Declension was long postponed. The

Lone Ranger's pal Tonto says "Him bad man." The more highly educated are quite likely to use a pronoun with noun feeling; that brings out the only real defense of "It's me," which is unshakable in colloquial speech. I don't really know, and haven't the time for scholarly investigation, but I can imagine "his" having started as "he's," of he. Still, I wonder why it did not get to be "hims," to match "hers," "yours," "ours," and "theirs." The point is, the jest about "hi's" may really furnish a good starting point for some extremely enlightening study on origins of English pronominal declension.

The fitness of grammarians to handle language goes back to a deeper subject, the fitness of language, especially English, to be dealt with grammatically. As I have frequently remarked, in my homely way, English speech does not take kindly to the squeeze of grammatical corsets.

My friend wrote "accomodate." Omission of the second "m" is one of the commonest of errors. Does my good friend think the number of those who misspell the word constitutes ground for universal change in the spelling? To be quite logical, he should. He could assume that position just as readily as he assumes that of defending omission of an apostrophe whose function is clearly established in settled usage—and could maintain that position no better. We must follow rules, not whim.

Tribune Tests Fluorescent Lights

By E. E. PRICE *

• Operators who use lights have different complexes, to the extent that hardly any two of them will agree on the merits of a particular light source. Scientific research has made wonderful advances in the last few years in developing new light sources and improving the older ones, yet it is hard to convince some operators of these improvements, principally because they have got along with the old ones all these years and have been able to get their work out. We all avoid changes because each one requires mental effort in making adjustments.

Beyond a doubt the most outstanding improvement recently has been the fluorescent lamps. The Chicago *Tribune* plant has used them for lighting makeup tables, proofreaders' desks, opaquing tables, retouching benches, negative finishing sinks, stripping tables, *et cetera.*

For makeup tables we have found that by the replacing of some lighting fixtures consuming as much as 600 watts with fluorescent units consuming 80 watts, we were able to improve the lighting to a marked degree. In this instance the reflector used was porcelain enameled on the reflection surface, two 40-watt 36-inch daylight tubes, the direct and reflected light being diffused through a flashed opal glass. Much better results were obtained with daylight tubes than with white tubes.

We are now installing these units in banks over our makeup tables. In order to get proper light distribution the units are hung approximately three feet six inches above the working plane and placed end to end in three-unit banks. From our observations and the favorable impression made on all the compositors, we feel that these units are superior to any we have tried out so far.

Not only is this combination easy and not tiring on the eyes, but the saving in power is quite an item, especially when a large number of units are involved. I might add that in this unit a compensator was used on one tube which partly eliminates cyclic variation. It will be found that tube life will compare favorably with that of mazda lamps of the lower wattages.

In large rooms such as composing rooms, that are provided with air conditioning, the use of fluorescent lighting will no doubt have a decided

*Mr. Price is assistant chief electrician of the Chicago *Tribune*. We quote here part of his address before the American Newspaper Publishers Association Mechanical Conference held in Chicago early in June.

ADVERTISING TYPOGRAPHY IS CHEAPER THAN TYPESETTING

Most of us go through life believing a lot of things that aren't so. If we hear a myth often enough, we accept it. Lloyd Lewis, the historian, filled a big book with "myths after Lincoln." Is it true that all Scotchmen are penurious—all Southerners are hospitable—all Irishmen are courageous? The number of such myths is legion.

One of the most common myths in the advertising industry is that advertising typography is more expensive than other typesetting. On the contrary, advertising men in ever increasing numbers are coming to see that it actually *pays in money saved* to turn over their entire typographical problems to an experienced, skilled Advertising Typographer.

Not only do we give our customers superior work consistently on all jobs, but over a long haul we do it for less. That goes for any kind of typesetting, including the general field. Without cutting prices our yearly average of cost will be lower. This has been demonstrated time after time. Warwick service actually does save you money because the work is done correctly the first time—by experts.

The cost of a job is based on the time required to perform it. Less adept compositors take longer and more corrections and revisions are required. We keep costs down because we eliminate unnecessary extras, saving you both time and money.

If you have been one of the "doubting Thomases" of the advertising business, call in one of our representatives and let him show you why "lowest practical costs" is one of our proudest boasts.

Based on Results, Typography is cheaper than Typesetting because it is planned to do a job rather than set to fill a space . . . or cut to meet a price!

WARWICK TYPOGRAPHERS • ST. LOUIS, MISSOURI

Copy from one of the monthly mailings of Warwick Typographers. Original a French-fold, deckle-edge folder, black and purple on buff stock

effect on the efficiency of the conditioning equipment, due to the great difference of heat radiation between the two types of lighting.

Proper lighting for proofreaders has been more or less a problem. The first experiment we made with fluorescent lamps was conducted for the benefit of the proofreaders and has proven entirely successful. We use a single lamp unit consuming 20 watts mounted in a porcelain reflector. As a further means of eye comfort, the woodwork and parts of the proofreaders' desks which reflect light have been painted green.

For opaquing tables in our benday room we have installed tables, each section being illuminated by two 15-watt tubes placed in such a manner under the glass that it is possible to gain a practically flat field of light over the entire working surface of sufficient intensity to completely satisfy any working condition. The reflecting medium in this case is the white-mat-finished wood enclosure built to a reflecting angle.

Not only has the illumination been improved to a marked degree but the heat radiated by mazda lamps is practically eliminated. These results were obtained as stated, by using two 15-watt tubes in place of all kinds of small bulbs such as different operators thought were necessary. This light is also diffused by flashed opal glass with a plate glass placed over it for protection as well as providing a working plane.

In our color engraving department we had to provide illumination over the negative finishing sinks whereby the operator could gage his negatives at night with as near the same judgment as was possible with north daylight. This was accomplished by building cases into the window openings in such a manner that they could be raised or lowered as required. By attaching the dark window blind to the box any outside light is cut off when the box is in the operating position. This particular part of making color plates is very exacting as the quality of the finished work depends upon the treatment the negative receives at this point. Naturally, the lighting is an important factor, especially when night work is necessary.

In this application we use two 20-watt tubes arranged in such manner in the box that the field is covered entirely uniformly. There is no reflector used in these units except a large white blotter laid in a curved segment so as to balance the direct and reflected light. Again we use flashed opal glass for diffusion.

This unit comes near enough to matching north daylight that the operators use them in the day time if the natural light becomes poor, due to clouds, *et cetera*. For the same department we designed a stripping table using 15-watt tubes. This table has proven so satisfactory that we propose to replace all the older tables with duplicates of this one. These tubes are placed in about the same position as those I described while referring to opaquing tables.

We have used flashed opal glass in all cases for diffusion. Of all the glasses made for this purpose, flashed opal seems to stand out above all others. While the transmission efficiency is somewhat lower than some diffusers (27 to 65 per cent) for various grades and thicknesses, the quality of diffusion is such that the loss can be taken if flat and uniform light is desired.

On a strip-film camera we have replaced mercury tubes with fluorescent tubes 36 inches in length. While current saving here is a small item, we do eliminate the mercury tube auxiliary which radiates heat and at times gave us some trouble. Printing is done in about the same length of time and cost of operation is less, due mostly to the different cost of tubes.

On two of our copying cameras we have installed the type RF-85 watt Ch fluorescent tubes in place of the old type Ch tubes. While the quality of light emission seems to be better, it appears that tube life will then be shorter. However, the new auxiliary furnished with the RF tube is a decided improvement over the old one, it being less liable to cause trouble and being more efficient as the heat radiation is very low. The tubes are mounted in regular industrial reflectors in a vertical position attached to the camera by swinging brackets and the auxiliaries are placed under the camera itself. On these cameras we have tried two reflectors equipped with three 40-watt fluorescent tubes each, but the results were not very satisfactory. Both daylight and white tubes were tried. While printing time was about the same as with Ch tubes it is possible that the reflection from the copy board and walls is of such color as to cause eye discomfort; in fact, some operators had headaches.



ARE THIS MONTH'S MAILING PIECE POST CARDS SERIOUS?

Well, not exactly

DO THEY SELL HIGH CLASS PRINTING?

You tell us

☞ **The doctors' purpose in these four post cards was to give you, 1. well knit continuity, 2. an interesting and friendly approach, 3. hard-selling copy resulting in competition-excluding jobs, and 4. the most economical possible mailing pieces.**

The four doctors feel that their printer-advertising copy has real punch to it. They believe that the way to start working with customers is to offer concrete suggestions on how and why and when they should do so. Once customers see how it will mean dollars in their own pocket to work closely with a good printer, they will make sure that you have a chance to make suggestions.

The medics have a pretty good understanding of men's humor, have they not? But the humor is not detracting from the point of the message. The copy goes right to the point.

Electros of four cartoons and one balloon will cost only $3.75. If you prefer to run just one of the character cuts, the cost will be 70c, and the balloon an additional 80c. Obviously, this is a special non-profit service to our subscribers. ORDER PROMPTLY.

First orders to arrive get exclusive local rights.

Drop a line to

THE INLAND PRINTER

309 West Jackson Boulevard, Chicago

How to Reduce Your Waste Line

℞



One big waste line of business is needless avoirdupois around the advertising budget. We can help you trim that to all-muscle size. In fact, trim-size advice is one of our most vital services in budget reducing.

There are any number of paper-size reducing methods that trim budgets materially, or that give another color at no extra cost. Knowing these is our responsibility as a good tradesman. Passing them to you is possible if we are called in on the rough-sketch stage of any mailing piece.

Call Main 610 and let us show you how a printer can work to your best advantage. We have no consultation fee.

ADVANCE PRINTING COMPANY
205 Crystal St.

Prescription for Bedtime Worries

℞



Picture bedtime at home with a crib-size sheet in *your* bed. Bedtime in any printing shop is that way entirely too often. Presses are made for a certain size sheet. By proper planning, press costs can be cut as much as 50 per cent.

Our knowledge of bed sizes, folding, gripping and bleed edges, and so on, is yours for the asking in reducing price quotations on any job. Use this technical experience when planning any piece of printing—and down goes printing expense. Simply call Main 610 and our cost-cutting knowledge is at your service to our customers.

ADVANCE PRINTING COMPANY
205 Crystal St.

Sound Free Advice on Face-Lifting

℞



Face-lifting in printed advertising is no serious operation, and it is done oftener than you may realize. At a direct-mail exhibit in New York City, most samples showed the face-lifting which results from close coöperation between advertiser and printer—*during planning.*

Subtle choices of stocks and inks, and extra attention devices that put noticeable character and attention value into a mailing piece, make printing pay—and are part of our stock in trade. Call Main 610 and let us work with you.

ADVANCE PRINTING COMPANY
205 Crystal St.

Secrets on Makeup for Men

℞



Makeup for men is more complicated than for women. Nature outlines for the ladies where color may be used. Men have no ready-made guide to show where to put color, in any advertising piece.

Often the mere shifting of a color plate, in a way that will not spoil the effectiveness in any way, turns a two-impression job into a single run. Occasionally we can split the ink fountain and give you two colors in place of one, with little or no extra cost. But—we have to be in on the planning to let you in on these makeup secrets. No charge for consultation. Just call Main 610.

ADVANCE PRINTING COMPANY
205 Crystal St.

Cultivate Discernment, Not Rules

By EDWARD N. TEALL

● Prof. Porter G. Perrin, of Colgate University, must be a good teacher, because he not only knows his subject thoroughly but is able to present it with sympathetic understanding of the student's needs and an undeviating purpose to meet them in a practical way. This is demonstrated in his book "An Index to English," and also in a vivid remark in a letter which he wrote me when I asked if he thought the book would interest the *Proofroom* audience. He said: "The book deals with questions of usage and style from the point of view of a writer rather than from the somewhat more complicated point of view of a proofreader, but it wrestles with some of the problems that confront the proofroom." And then (italics mine): "The point of view is a relative one, *attempting to cultivate judgment rather than lay down rules.*"

By way of producing an Irish bull, I may say I echoed this expression of Professor Perrin's long before he made it. His words present precisely the spirit of *Proofroom,* and a good one it is.

The distinctive feature of this book is implied in its title, "Index to English." It is not a running text. It is not arranged in chapters. It consists of topical items, ranging from a few lines to several pages in length, and entered in alphabetic order. In matter thus presented to the reader cross-reference is vitally important, and the author has made a neat job of it.

Cross-reference is a tough editorial problem, and any proofreader who makes a study of it will find himself able to offer helpful suggestions as he works his way through a job of printing of such a nature as to require some sort of indexing. The difficulty is exhibited in such an entry as Mr. Perrin's "Experiment in English." In an article of three and one-half pages he discusses personal style as a means of escape from the monotony of stereotyped expression. The heading is not one for which a reader of the book would look. I cannot suggest any heading that would be looked for. I think, however, the usefulness of that article might have been enhanced by including it in the cross-references under "Style." As I have said more than once in these articles, I believe it is better to risk overloading an index than to skimp on it. Additional entries do no harm, and frequently help in bringing the minds together—the mind of the writer and the mind of the reader. In this particular instance, we have the article detached, isolated, and likely to be enjoyed only by one who is reading at random in the book.

All through the book the author gives cross-references that assist the reader in tracing a subject through the text. Under "Style" we find: "Many of the articles of this *Index* discuss matters of style, such as Abstract and concrete words, Figurative and literal use of words, Heightened style, Imagery, Rhythm, Sentence movement, Suggestion." Anyone who wishes to make a study of cross-reference would profit handsomely by checking up on the practice in this fine book.

Professor Perrin writes on many topics that interest *Proofroom* readers. His article on spelling would be specially enjoyed by many of them. He says spelling is "a social as well as a linguistic problem." Thorstein Veblen remarked that English spelling is "archaic, cumbrous, and ineffective." It is hard to master, he said, and lack of mastery cannot easily be concealed: "Therefore it is the first and readiest test of reputability in learning, and conformity to its ritual is indispensable to a blameless scholastic life."

Mr. Perrin says that in America, "where people rise from one class to another," spelling is "part of the initiation to the class that carries on public affairs." That statement needs to be tightened up a bit.

The "Index to English" declares "A completely phonetic spelling is unlikely," and rings the bell (for me) with the note that "The sweeping changes suggested by devotees of 'spelling reform' have naturally made a good many people afraid of all change." (Some purists would insist on "persons" instead of "people" in that sentence.)

Quickly following this, it is noted that many changes in spelling have been effected, as the dropping of the "u" from such words as British "colour"; dropping of "k" from "musick," *et cetera,* and substitution of plain "e" for "ae" in words like "anaesthetic, anesthetic."

Mr. Perrin presents three specific rulings which may well be taken into consideration by anyone compiling a style sheet for a publishing house or print shop: Give preference (1) to the more modern of two spellings of which both are supported by good usage, as "mold" rather than "mould"; (2) to American rather than British forms, as "traveler" rather than "traveller"; (3) to the simplest form that is accepted by those who use the word most, as "catalog" rather than "catalogue,"

FORETHOUGHT AS A SUBSTITUTE FOR AUTHORS' ALTERATIONS

● Recently the Government Printing Office issued a statement that "author's corrections had cost the Government $250,000 in one year."

William Feather, upon hearing this, made some pertinent remarks in his column, "Business Philosophy," saying:

"These authors' alterations mean changing your mind. It's what is done on second thought.

"Most people who indulge in second thoughts are the kind who don't do much thinking when the subject is presented them for first thought. Knowing they will have a chance to change their minds, they dodge the pain of thinking the first time.

"The waste involved in postponing thinking until the remotest possible moment is colossal. The Government's figure is merely a hint."

Many printers seek ways to improve their service and strengthen the bond between themselves and their accounts.

We have never heard of an easier way—none paying larger dividends to the printer—than eternal vigilance against, and careful explanation of, authors' alterations—before the job is started.—*Ben Franklin Witness, Cincinnati, Ohio.*

and even "sulfur" rather than spelling it "sulphur."

Another *Proofroom* subject to which Mr. Perrin, of course, devotes a few pages (four, to be exact) is punctuation. As between the close and open styles, which he discusses in detail and with examples from print, he makes this practical comment: "Too many marks may slow the reader to the point of exasperation, and too few may make him go over a passage two or three times to get its probable meaning." He quite properly hooks punctuation up with timing. Close or full pointing belonged to the more leisurely and deliberate times of the nineteenth century, with its complex sentences. The twentieth century is all for speed, and open or sparse pointing is commonly preferred. But in this century, as in the one preceding it, the final test is the same: connection between expression and easy comprehension —between the two minds, that of the writer and that of the reader. That punctuation is best which makes reading most easy and safeguards against misreading.

I note with pleasure a remark to the effect that "most publishers" place period or comma inside close-quotes: "The reason for this is that the quotes help fill the small spot of white that would be left if the comma or period came outside." Or, as *Proofroom* has said over and over, a typographical symmetry prevails over the sentence logic which applies to placement of the other marks. This sensible style does really seem to have become well established at last.

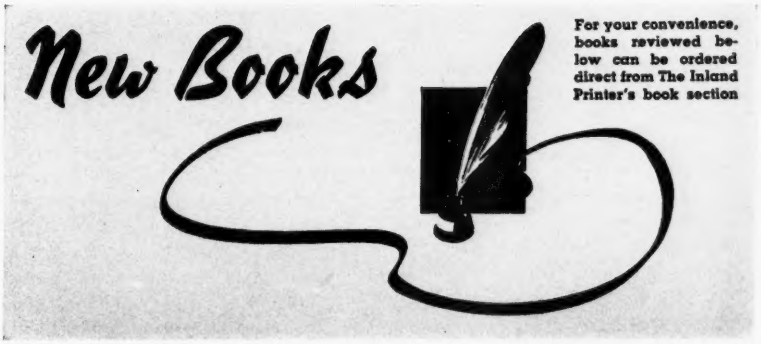
Proofreaders, as well as editors and other printer folk, will find this book, though it is not written specially for them, useful in presenting the "slants" and "angles" on many matters of important concern to them. The price is only $1.50. Copies can be obtained by writing to the book department of THE INLAND PRINTER.

★ ★

Thank You, Professor

"We take your Journal regularly here and in the opinion of the lecturers it is the finest Journal of its kind.

"We pay a good deal of attention to your reviews of specimens which are critical, informative, and show a wide taste and experience. I do not think reviews equal to these are to be found anywhere else."—E. P. BATES, M.A., Principal, Municipal Technical College, Park Street, Hull. (England)



Facts About Offset

When a book on photolithography goes into its third edition, there must be something behind it besides good promotion. This certainly is true with "Practical Photo-Lithography" by C. Mason Willy, which we find to be full of practical information for the man who wants to learn about the increasingly popular offset printing process.

The three hundred pages of the book have compressed into them the experience of one who has for many years demonstrated the processes to beginners and knows how to present the subject in a clear, understandable way. His first objective is that the book should serve as a guide to apprentices and workmen who have actually to carry out the printing by offset, and to advise others who need to understand the work from a management standpoint.

While designed primarily for the uninitiated, each step of the entire process is described concisely yet fully. Even men having some understanding of the field might find this book decidedly worth reading. It is full of those tricks of the trade which are of special interest to the man who some day hopes to install offset equipment.

The author starts his practical suggestions with the very first page. By the third page he has covered enough of the general process to start telling the reader about selection of equipment, and how to lay out and plan for efficient operation. Formulas are given for making up stock solutions. Pointers are given also on some mixtures which are better purchased ready-made.

Each step of the process is covered from "shooting" the subject through to the actual printing. The book is profusely illustrated so it is surprisingly easy to understand. Furthermore, correspondence with readers of early editions showed the author wherever there was need for revision or amplification. In the new 1940 edition, the author added also extensive material on new developments which have proven their usefulness. These include collodion emulsion, type transparencies by simultaneous direct and offset printing, projection apparatus, photoelectric exposure control, reversal process on ready-coated plates, and single exposure halftone negatives.

"Practical Photo-Lithography" is bound in blue cloth-covered board, page size 5 by 7 inches. The book may be secured through the book department of THE INLAND PRINTER, price $4.00 with order.

The Modern Newspaper

John E. Allen, editor of *Linotype News*, brought out his book, "Newspaper Makeup" in 1936—only four years ago. Developments in headline treatment, page layouts, *et cetera*, have come thick and fast since then, so another book, "The Modern Newspaper," by the same author, now supplements the earlier volume.

There are more than 100 illustrations of actual and "theoretical" first pages, heading styles, and news setups in the book's 234 pages. The story is brought up-to-date on many different fronts. Section headings are: "Modern Scene," "Modern Comment," "Parade of Progress," "Recent Prize Winners," the accounts of the N. W. Ayer awards for best-appearing newspapers, "The Modern Tabloid," "Modern Suggestions," stressing the flush-left heading and sub-heading style, and "The Newspaper of Tomorrow."

As a text for the working journalist, or the student, and a review of today's trends for the veteran, "The Modern Newspaper" is a valuable addition to the newspaper library. It tells well the story of today's

newspaper streamlining. Its author is a recognized authority in his field. "The Modern Newspaper" can be ordered from THE INLAND PRINTER book department for $3.00, postpaid.

Packaging in 1940

Many new materials used by the graphic arts are shown in "Packaging Catalog, 1940," which in its sub-title states that it contains "Information on Materials, Equipment, and Procedures Used in Package Design, Production, and Merchandising."

Printers, particularly, will find this seven-pound book, with its 538, 8½- by 11½-inch pages, valuable because of the beautiful examples of printing and lithography supplied by advertisers as inserts. Brilliant colors characterize both the specimens of the varied papers used in modern packaging, and the combinations of printing and lithographing inks used on them. Apparently no expense was spared by embossers, lithographers, printers, paper manufacturers, and other suppliers in furnishing specimens to illustrate and demonstrate how suitable materials, effective artwork, excellent production facilities, and skill of trained craftsmen can be combined to make packages and labels alluringly attractive. In addition, the technical articles with their informative and inspirational features, make the book one of cyclopedic proportions covering all phases of printing and packaging production.

Arrangement and indexing of the book reflects the intention of the publishers to make it a reference guide. Its scope may be judged from the fourteen subjects covered, each constituting a separate section: Design Principles, Paper Boxes, Wrappings and Ties, Bags, Metal Containers, Glass and Closures, Labels, Seals and Tags, Plastics, Displays, Machinery and Supplies, Printing, Shipping, Rigid Cellulose, Index-Directories. In the printing section, articles include: "Printing Inks for Packages," "Package Printing Machinery," "Coating, Laminating, and Embossing," "Roll Leaf Stamping and Embossing," "Transparent Surface Coatings," and "Vinyl Rosins for Coating Surfaces." In each other section are articles of corresponding variety, value, and interest.

This 538-page book, "Packaging Catalog, 1940," may be obtained for $2.50—plus catalog rate for postage—from the Book Department of THE INLAND PRINTER.—*AGF*

Photographic Reference

"Photographic Facts and Formulas" should prove a handy reference book for lithographic photographers. The present edition comes from a long line of predecessors which have served a generation of photographers. The authors of the new volume, Arthur D. Godgold and Prof. E. J. Wall, found that photographic advances during the past fifteen years made it necessary to rewrite practically the entire volume, last printed in 1924.

There is no pretense on the part of the authors to give through this book any scientific information. Descriptive matter has been introduced only so far as it seemed necessary to give the reader a comprehensive idea of the processes for which directions and formulas are furnished.

The result is a plain and practical handbook of directions for all photographic operations in common use. According to the publisher, "The book was compiled in response to an insistent demand for an authoritative and up-to-date book of facts and formulas to be the daily guide of the busy photographer. It gives the reader the benefit of the latest thought and development in photographic technique . . . a practical working guide."

The present edition has 384 pages 6 by 9½ inches in size, with a durable reinforced binding in red cloth-covered board. It may be secured through the book department of THE INLAND PRINTER. Price $2.50.

Book for Estimaters

Another contribution to the art of estimating the cost of printing has been made by Fred W. Hoch, author of several technical books, in the form of a group of thirteen graphs designed to simplify the process of figuring. The first graph shows a method for computing the cost of a hand-set composition line in any size type or measure; the second shows cost for a line in slug machine composition; the third, in monotype keyboard and caster composition; the fourth graph shows page makeup cost; three graphs show costs of makeready and economic running cost for a thousand sheets, printed one side in one and two colors. Another graph shows costs of black ink impressions for a thousand impressions; and four graphs are devoted to showing costs of binding operations. The entire brochure consists of sixteen pages, size 8½ by 11 inches, and is obtainable through THE INLAND PRINTER book department. Price $3.00 postpaid.

Production Year Book

A seven-volume graphic arts encyclopedia and printer's reference book has been boiled down into one well organized volume in the "Sixth Annual Production Year Book." The editors of "The Year Book" aimed to have everything "capsulized into the smallest possible space." They certainly did it well.

Two important new features are the review of graphic arts developments, arranged alphabetically, and a reproduction techniques section.

With so much valuable information in this volume, there is reason to believe that many printers will find the index tabs well worn before the next edition can be substituted. Just a few of the most obvious uses of this volume would be to:

1. Obtain new ideas for customers. Many of the new ideas should be adaptable to customers' needs. Such suggestions sell printing.

2. Explain processes and methods to customers. Easy-to-understand pictures and diagrams help the customer appreciate the skill and craftsmanship behind the finished jobs he receives.

3. Keep informed on latest developments. The progress made by the industry is reviewed in complete, but quickly absorbed, form. For instance, there is one article describing concisely "175 Developments in Graphic Arts," arranged alphabetically.

4. Guide purchases of equipment. The type directory is complete with a list of all faces and the typefounders from whom they may be obtained. The same is true of bindings and other printing needs.

"The Production Year Book" is divided into ten sections: Art and Photography, Bookmaking and Binding, Engraving and Electrotypes, Paper and Ink, Printing Processes, Production Data, and Typography. It has an average of over two illustrations a page. It also has 194 special articles on all branches of the graphic arts, each by an authority and prepared from the latest available data. Total pages 612. "The Production Year Book" can be purchased from the book department of THE INLAND PRINTER for $5.00 postpaid.

FIVE HUNDRED YEARS OF PRINTING

1440 · 1940

CAN YOU imagine life in a world without printing—a world without newspapers, rotagravure, or the 'comics,' without magazines, books, dainty wrappers or packages? Many steps in the various branches of the craft have led up to the printing achievements of 1940. Early books were laboriously copied by skilled scribes. The first printed books were made from engraved blocks. Printing's greatest impetus dates from the introduction of movable types in 1440 by Gutenberg in the Rhine country. Fust and Schoeffer, who came after him, printed a Psalter in 1457. It bore their name, the place of printing, date and trade-mark. The latter has since become the emblem of the Clubs of Printing House Craftsmen.

¶ Credit is due for the first books printed—in Italy to Sweynheym and Pannartz in 1465—in France to Gering, Kranz, and Freiburger in 1470—in the New World to Juan Pablos in Mexico in 1536. The first book in the English language was printed by William Caxton in Bruges in 1475, his first in England in 1476. In Canada the first printer was John Bushell, in Halifax, in 1752.

¶ Important contributions to typography were made by Nicholas Jensen, in Venice, who produced the roman type face in 1470. The first italic type was designed by Aldus Manutius in 1501. Garamond of France, about 1540, Caslon and Baskerville in England, about 1720, and Bodoni in Italy about 1768, each designed type of lasting distinction. With these great names we may also include Frederic W. Goudy, still at work in America.

¶ William Caxton, 1476, Wynkyn de Worde, 1491, in England; Christopher Plantin in Belgium in 1555, the Elzevirs in Holland, 1583 to 1712, William Morris in England in 1891, all did their share in the development of printing. Yet, in the last half-century the whole industry has shown more progress than in all its previous history, aided largely by developments of presses, papers, platemaking, and printing inks, ever speeding up output.

FROM ADVERTISEMENT OF THE CANADA PRINTING INK COMPANY, LIMITED



GUTENBERG'S LIFE RECORDED IN DOCUMENTS

New and interesting information on the activities of Johann Gutenberg, his invention of printing, and his financial tribulations derived from twenty-eight contemporary documents • By DOUGLAS C. McMURTRIE

VICTOR HUGO, the great French novelist, once wrote with real conviction that the greatest event in world history was the invention of printing. Martin Luther credited printing with a large share of the success of the Reformation. Printing still exerts a tremendous influence on the daily life of every individual, whether the girl behind the counter or the President in the White House. Virtually everything we know today has come to us from printed books and publications.

In spite of the significant influence of printing on civilization, it is paradoxical that in our standard history books there is such a scarcity of authentic information concerning its inventor, Johann Gutenberg of Mainz.

Writers of our histories are not guilty of intentional neglect in this regard, because there does not exist in any modern language a readable and accurate translation of the contemporaneous fifteenth century documents in which are recorded facts concerning Gutenberg's activities.

These circumstances have made possible wide dissemination of inaccurate statements in regard to the identity of the inventor and the place and date of the invention, as well as much unsound material regarding Gutenberg's life and work.

In view of these conditions, the present writer has undertaken the preparation and publication in the near future of what will undoubtedly be the first adequate translation into English of all the contemporary documents relating to Gutenberg.

Douglas McMurtrie, Ludlow Typograph Company's director of typography, is a leading authority on Gutenberg. He heads the International Association of Printing House Craftsmen's Committee on Invention of Printing Anniversary

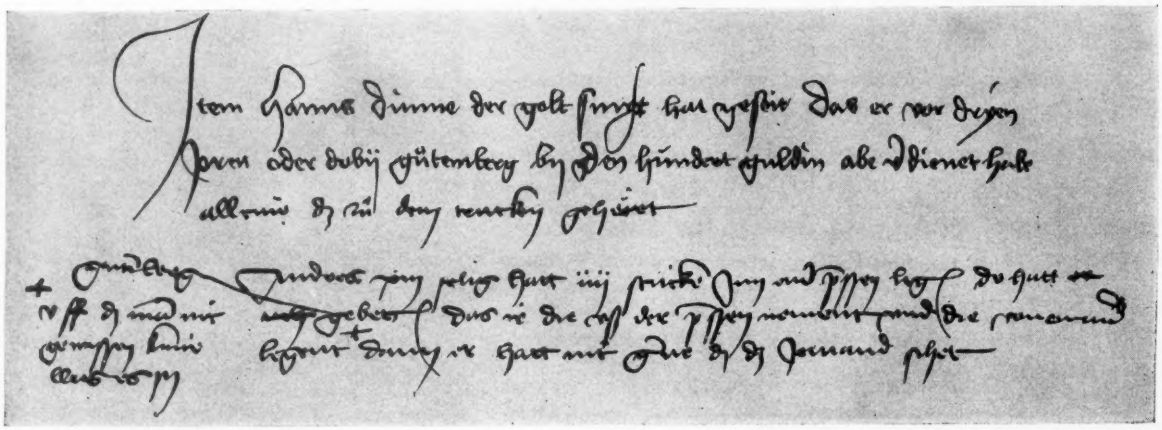
Had it not been for the previous assembly of almost all of the documents by Dr. Karl Schorbach, an outstanding German scholar, in the year 1900, the English translation of them would not now be possible. In the *Gutenberg Festschrift*, published forty years ago to commemorate the approximate 500th anniversary of the inventor's birth, Schorbach printed the texts of twenty-seven of the documents. Later research reported in 1925 made possible the amplification of two of the previously published texts and added one new document, raising the total number of all documents to twenty-eight.

In sifting these texts and verifying their authenticity, it was discovered that two alleged documents, in addition to the twenty-eight, were wholly spurious. These two forgeries were published during the first thirty years of the nineteenth century. It is now known, however, that they were utterly false, being perpetrated by Franz Joseph Bodman, who was the curator of archives at the University of Mainz. Bodman was familiar with the language and form of fifteenth century texts and wrote the forgeries, probably in order to play a practical joke on two of his serious-minded colleagues who were searching the Mainz library archives for contemporary material on the inventor's life. Although the spurious documents were believed by Bodman's unsuspecting colleagues to be authentic, later writers have found in them many glaring inaccuracies.

The evidence contained in the texts of the twenty-eight authentic Gutenberg documents have stood up under the spotlight of critical scrutiny and are of the greatest importance in establishing Gutenberg as an actual historical person and also in identifying Gutenberg as the proven inventor of printing.

In striking contrast with the claim of Gutenberg, backed by these documents, stands the complete lack of similar evidence to support the case of Laurens Janszoon Coster, of Haarlem, in the Netherlands, Gutenberg's only considerable rival for the honor of inventing printing.

Indeed, the Coster claim was not advanced until 138 years after the invention was supposed to have taken place in the Netherlands, when some Dutch writer reported that printing was being done in Haarlem as far back as 1430. He based his story on "tales of the oldest inhabitants." The



In 1840, a French scholar named De Laborde traced these two significant passages from the record of the Strasbourg lawsuit of 1439. Original of this document became destroyed

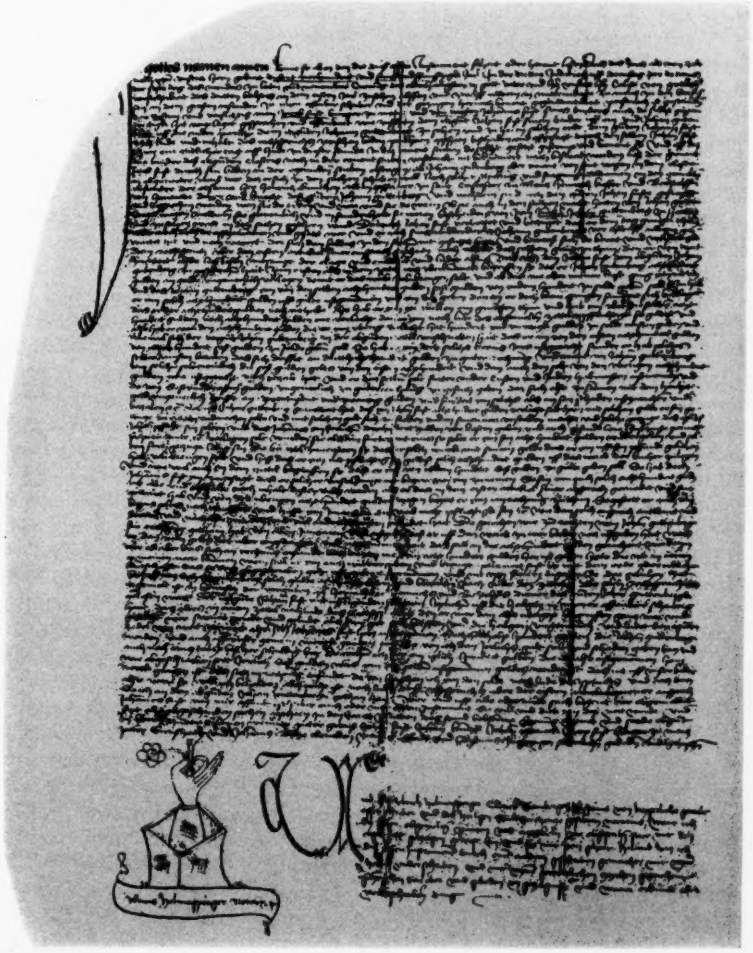
claim gained wide circulation and because England had close commercial and cultural relationships with the Netherlands, the anecdote was brought back by travelers and given wide currency in the English press and later in the books of the Americas. There are contemporary documents which establish Coster as a historical person, but there is *not one word* written during his lifetime which indicates that he ever had anything to do with types or printing.

Of the twenty-eight authentic Gutenberg documents dated during the inventor's lifetime, which have been translated and arranged in numerical order in the sequence of dates or approximate dates, the documents of most interest to us are those three which are related directly to printing. They appear as the eleventh, the twentieth, and the twenty-seventh in the numerical sequence. The first of these three is the record of the Strasbourg lawsuit of 1439, the second reports the outcome of the Fust suit of 1455, and the third is the Humery letter of February 26, 1468, receipting for the printing equipment used by Gutenberg.

The first ten of the documents establish Gutenberg as an historical person. The earliest, dated at Mainz in 1420, has to do with a legal dispute over the settling of the estate of Gutenberg's father. The contesting parties were Gutenberg, his brother, a brother-in-law, and Patze Blashoff, Gutenberg's half-sister. The second and third, dated at Mainz, 1427-1428 and January 16, 1430, respectively, have to do with the payment of annuities with which the inventor was concerned.

The fourth document, which bears the date, March 28, 1430, reveals that Gutenberg had left Mainz. The document itself is a formal act of reconciliation between the city of Mainz and its exiled patrician or aristocratic families, among which Gutenberg's name is mentioned. Although the document does not specifically say so, it is quite plausible, as suggested by Dr. Aloys Ruppel, a highly competent Gutenberg scholar, that the inventor was obliged to leave Mainz in September, 1428, as a result of an open political conflict between the labor guilds and the old patrician families.

The fifth old document, signed at Mainz on August 2, 1433, is an announcement concerning the distribution of the inheritance of Gutenberg's mother; the sixth, dated March 14, 1434, pertains to rents owed Gutenberg by the city of Mainz and establishes the inventor's residence as being in Strasbourg; the seventh, dated in Mainz on May 30, 1434, has to do with an annuity; the eighth and ninth, dated in 1436 and from 1436 to 1439, respectively, have to do with rents paid to Gutenberg and entries in the Strasbourg tax registry. A breach of promise suit and action for libel brought against Gutenberg at Strasbourg in 1436 and 1437 is disclosed in the tenth document. The spurned damsel was Ennelin zu der Iserin Thure, a noble lady of Strasbourg. The libel suit grew out of the breach of promise case when Gutenberg objected to the testimony of a shoemaker, Schotten Lawell, and called him "a miserable wretch who lives by cheating and lying." The shoemaker won a verdict against Gutenberg for damages, but the outcome of the heart-balm suit is not known. The records show Gutenberg unmarried at a later date.



The Helmasperger Instrument shown here is named after the notary who attested it. This is the document recording the outcome of a lawsuit by Johann Fust against Gutenberg in 1455, for non-payment of two large loans, plus interest. In this suit the capitalist wrested from the luckless inventor the equipment with which was printed the celebrated 42-line Bible

The eleventh document, recorded at Strasbourg in 1439, gives us the first intimation that Gutenberg had been striving to develop a process of printing. It comprises some of the testimonies of witnesses in a lawsuit brought against Gutenberg by the brothers of a deceased partner. One witness, Hans Dunne, testified that some three years previous he had received from Gutenberg about one hundred *gulden* "solely for what had to do with printing."

The documents which occupy the twelfth and thirteenth positions in

the sequence, dated respectively at Strasbourg on March 25, 1441, and November 17, 1442, pertain to loans. In the former we see Gutenberg acting as co-maker and in the latter as a co-debtor on a loan of 80 pounds from the St. Thomas Chapter of a religious brotherhood with money lending facilities, in Strasbourg. The fourteenth and fifteenth of the records, dated 1442-1444 and 1443 respectively, are Gutenberg entries on Strasbourg tax lists and the sixteenth, dated January 22, 1444, at Strasbourg, lists Gutenberg's name as being among those liable to call to arms against the Armagnacs.

The seventeenth record is made up of entries in the account books of the St. Thomas Chapter of Strasbourg from 1444-1445 to 1457-1458 in which Gutenberg paid interest and made additional loans. The eighteenth document, signed at Mainz on October 17, 1448, is a loan contract by which Gutenberg obtained 150 *gulden* on the security of Arnold Gelthuss, a distant relative and also a citizen of Mainz, while the nineteenth is a notarial instrument mentioning Gutenberg as a notarial witness. It, too, was signed in Mainz and the date was July 3, 1453.

Document XIX-A, so designated because it is one of the later documents brought to light and because numbers of all the other documents have become established in the research field, records a life annuity of 26 *gulden* paid to Gutenberg by the city from 1453 to 1455.

Document XX, dated November 6, 1455, in Mainz, is the famous Helmasperger notarial instrument in which Johann Fust, the Mainz capitalist, brought suit against Gutenberg to recover two large loans, plus interest. Mention is made in this important document of "tools," "parchment," "paper," and "ink," and of the money being advanced for "the work of the books." This was the document which shows how Fust squeezed Gutenberg out of his workshop and, as is evidenced in the later documents, made him a virtual bankrupt.

Document XXI, covering entries in the St. Thomas Chapter of Strasbourg account book from 1457-1458 to 1460-1461, shows that Gutenberg began defaulting on the payment of interest on his loans from the St. Thomas Chapter beginning in 1458. A letter from the St. Thomas Chapter, dated, Strasbourg, April 10, 1461, to the Imperial Court at Rottweil, makes up Document XXIII. This letter requests action against Gutenberg for default in the interest payments.

Document XXIV concerns final Gutenberg entries in the account books of the St. Thomas Chapter of Strasbourg from 1461-1462 to 1473-1474, giving evidence that the loans were never paid. The following document XXV, dated January 17, 1465, in Eltville, near Mainz, is a financial pension with which Archbishop Adolf of Mainz went to Gutenberg's aid.

Documents XXVI and XXVII write the final chapter in the life of Gutenberg. The first was recorded in Mainz in 1467 or 1468 and lists Gutenberg's name in the *Liber Fraternitatis* of the religious brotherhood of St. Victor as being a deceased member. The second is a letter bearing the date, February 26, 1468, in which a Dr. Konrad Humery, a friend of Gutenberg's, receipted for certain printing equipment in Gutenberg's possession at the time of his death "which were and still are mine."

Even a cursory examination of the foregoing twenty-eight documents, which were contemporary with Gutenberg's life, prove beyond all doubt his existence as an historical person, his whereabouts, and his activities. Although no precise statement is to be found in them as to his distinctive claim to the invention of printing, enough is told and implied in these texts to dissipate all doubt about the validity of this claim.

This is especially true when the information provided by the documents, plus research on several persons other than Gutenberg, named in the documents, is added to near contemporary statements concerning the invention. An impressive statement of this character was given to us in a letter written on January 1, 1471, by Guillaume Fichet, the man who was instrumental in bringing into France German printers who certainly must have been familiar with the facts regarding the invention. In this letter, written less than three years after Gutenberg's death, Fichet wrote: "It is reported that there, not far from the city of Mainz, a certain John, surnamed Gutenberg, first of all men thought out the art of printing."

These twenty-eight contemporary documents thus clinch the claim of Johann Gutenberg to the high honor of being the inventor of printing.

OLD TYPES COME INTO USE AGAIN

● A GADFLY QUESTION that is stinging the memories of many old-time printers these days is, "When did I see *that* type before?" Revivals of old type faces for special uses is bringing back types of the "gay nineties" and even earlier ones. Readers of THE INLAND PRINTER will recall the item about "Horse and Buggy Printing," which was in the December issue.

Reproduced at the right is further material along the same line. In the brochure "Modern Uses of Antique Types" are both type samples and illustrations of advertisements for modern products and services employing old-time faces. Below the cover of the booklet are shown two



Above advertisement is a genuine antique —a reproduction of the actual poster telling of the famous "golden spike" connection of east and west. Follow this style if you dare

advertisements wherein the horse-and-buggy types were used to advantage. Notice, too, how the George H. Morrill Company used the old types to impress readers with the company's "century of progress." An inside page of that booklet is shown above the cover.

These might be compared to the old Union Pacific advertisement of 1869. This is an antique furnished THE INLAND PRINTER by courtesy of that railroad. For your amusement, count the different faces, notice the wide type measures, and the overuse of separating rules. Can't you just see the old-timer swelling his chest with pride as he stepped back and viewed his masterpiece?

The catalog of antique types contains thirty advertisements for diverse products from oriental rugs to rail and boat trips. Birthday celebrations, and good will displays stressing many generations of public service, are pointed out as ideal for using these old type faces. The last pages of the catalog shows type lines of 224 of these old-time faces which are available.

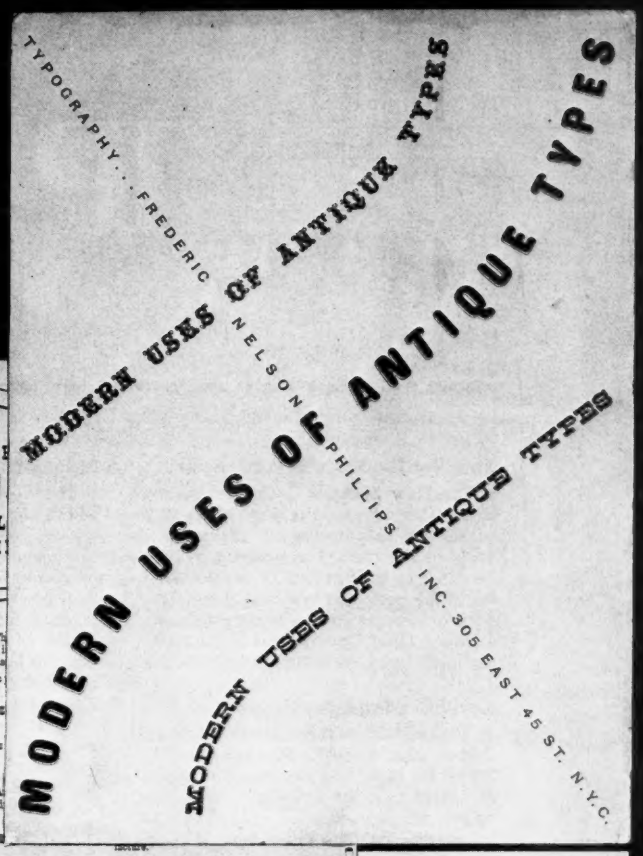
The publisher points out that the firm has searched for all possible old types, finding many which they prefer to call "exotic." That is, while as old as most of the others, these particular faces have qualities that, according to the preface of the book, "make them of particular value to the art director who wishes to capture the mood of this period."

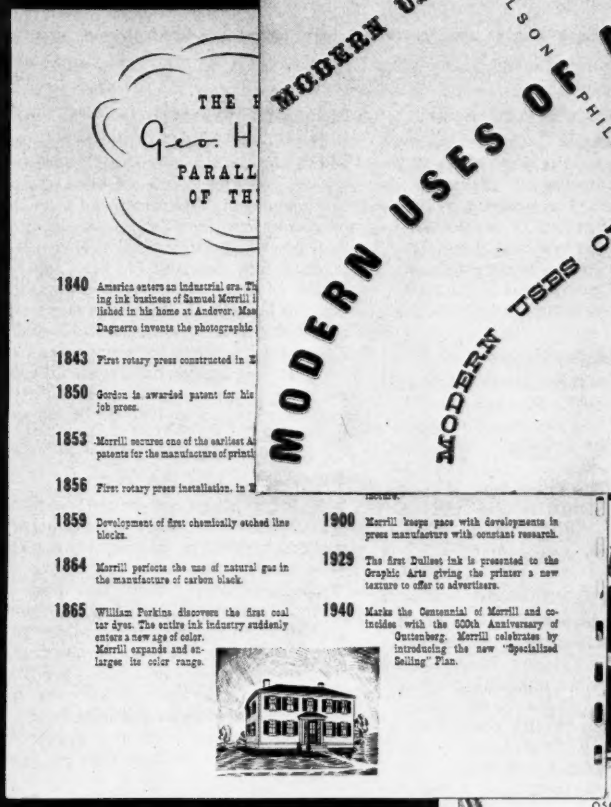
Naturals for the employment of old-fashioned types are anniversary brochures, booklets, and institutional advertisements that stress the many years the firm has been in business. When old-fashioned types are used for "dating" such a piece, according to the wishes of the client, or at the suggestion of the printer, it is important that they be approximately correct chronologically and in keeping with the nature of the company's products or whatever material is being publicized.

"For mechanical reasons," the preface explains, "the company supplies the type faces shown in the form of reproduction proofs in practically all cases. However, in certain cases it is possible to make arrangements for electrotyping."

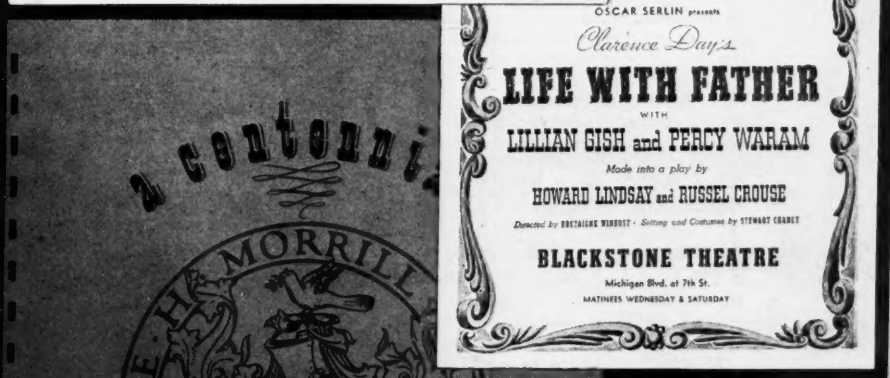
Inquiries about "Modern Uses of Antique Faces" should be addressed to the book department of THE INLAND PRINTER.













IP BREVITIES

Stray bits of fact for craftsmen and students: nuggets of information about the industry collected from various sources and presented here for your edification and pleasure ★

New Zealand Clubs Active

● The New Zealand Clubs of Printing House Craftsmen throughout the entire island are coöperating on preparing a book on the history of printing in New Zealand. It is expected to be the most beautiful book ever printed there, sections of it being contributed by different members. The Government is coöperating also by furnishing some material.

Cornhill Magazine Stops

● Because of war conditions in Great Britain, the *Cornhill Magazine*, established in 1860, has suspended. William M. Thackeray, the novelist, was its first editor. At the outset of publication an innovation was the publishing of serial stories. Many famous novels first appeared in its pages and many distinguished men have contributed.

Trade Journal Advertising

● In eighteen separate groups of periodicals carrying advertising which were examined by the Federal Trade Commission for false and misleading advertising, the trade and specialist publications are listed in twelfth place with a percentage of only .8 of 1 per cent of the number in the group being considered subject to initiation of inquiry by the Commission. In fiction magazines, 38.5 per cent were set down for initial inquiry; in farm journals, 14.1 per cent; home and women publications, 12.3 per cent. Opportunity and sales, movie fan, health, scientific information, sports and hobbies, humor and risque, fraternal, information and comment periodicals follow next in order with percentages ranging from 8.9 down to 1.3 per cent.

Swedish Journal Suspends

● The two final issues of the *Nordisk Boktryckare Konst*, a trade paper started by Hugo Lagerström in 1900, have been received in this country.

As a letterpress printers' journal, this publication is a model of careful production and admirable taste in layout and selections of type faces. It contains a variety of technical information and carries considerable advertising.

The advertisements are largely for printers' machinery and type faces handled by Stockholm, Göteborg, and Malmo agencies.

Regarded as a worthy national trade paper *Nordisk Boktryckare Konst* has done sound service for the industry. Its friends throughout America hope it will soon resume publication.

Industrial Research

● The Book Manufacturers Institute, which has had the opportunity of carrying on research work on bookbinding problems in the laboratories of the Government Printing Office, Washington, D. C., recently announced that it is extending its research to include all phases of book manufacturing from the problems found in the composing room and through the pressroom and bindery. Last year American industry spent over two hundred million dollars for all types of research, employing nearly 50,000 scientists, engineers, technical assistants, and clerks.

Australia Feels the War

● War conditions are being felt in the continent of Australia and printers and manufacturers are making adjustments accordingly. One company is starting the manufacture of both inks and dry colors, the first time this has been done. Although only a few printers are prepared to handle book work, the first of a number of school text books are being printed in Australia. These were formerly secured from England. Paper mills are finding increased orders due to reduced importations from the Scandinavian nations, and so far have not been hampered by lack of raw materials, according to the latest report of our correspondent from that section of the globe.

Utility Gets More Ideas

● Employes of the General Electric Company received a total of $17,587 for suggestions submitted during the first three months of 1940. This is an increase of 31 per cent over similar payments made during that period of last year. Company figures show further there were 11 per cent more ideas presented, and that it was possible to accept 21 per cent more than during January, February, and March of 1939.

Printers can learn a lesson from this industrial leader in the utility field. Employes are too an often-overlooked source of profitable ideas.

New Use for Old Mats

● A want ad in the *Courier-News* of Westfield, New Jersey, contains the following surprising copy: "Stereotype Mats, just the thing for lining chicken coops and garages, 75 cents a hundred." That's new on us and we thank Herbert W. Schild, of "Childhood Interests," for clipping and sending it in to us.

Prison Printing

● Employer and employe printers of Atlanta, Georgia, and the state, in an open letter to state officials, gave the following reasons why printing with convict labor is "unsound, bad business, detrimental to community interests, and costly to taxpayers": It discriminates against free labor by taking work from honest printing-craftsmen; unfair to state's business concerns having capital invested and responsibility to individual employes; unfairly burdensome to all taxpayers since savings are not really made, because of inefficient operation of plant by indifferently trained prison printers; and the state pays no taxes on its plant investment and therefore receives no taxes from such investment, because of tremendous expense and extravagance in waste created in training inept convicts, because such a plant is but another "political football," and because it is not in the interests of a democracy for Government to enter private business.

Norwegian Printers

● A communication recently received from Bergen, Norway, referred to the good work of the Grafisk Samfund, or Graphic Society. This is another activity stopped by war.

The Norwegian printing industry has long maintained a high degree of efficiency largely owing to the progressive work of its schools and the educative efforts sponsored by the leaders of the employers' associations.

The latter represent owners of many modernly equipped printing establishments and not only craftsmanship, as such, but also a close acquaintance with good literature and languages is found among many of the employes.

State Printing Doubled

● In the 1933-'35 fiscal period in Illinois, the state's appropriation for printing was $996,330. For the present period, 1939-'41, the appropriation amounts to $2,074,940. The state has no printing plant and the work is let by contract to commercial printing plants. The increase in the appropriations is said to be due to the printing of "the great variety of booklets, pamphlets, and non-reporting publications" issued every year, some of which are finely bound, highly illustrated, and are beautifully printed on subjects in which schools, libraries, and a few specialists are interested for specialized study.

THE GRAPHIC ARTS

—*Its Stature and Market**

PEOPLES of all nations are observing 1940 as the 500th Anniversary of the Invention of Printing from Movable Type. Emphasis here is not so much upon the important role printing plays in world affairs today but upon how big a market the entire graphic arts industry represents . . . and how present conditions in it invite thorough investigation at this time.

Few realize that the value of products of 22,749* graphic arts plants and 1,223* suppliers reached the enormous total of $3,718,495,872 in 1937, according to the Census of Manufactures. This shows the relative importance of groups:

GRAPHIC ARTS INDUSTRIES	Number of Plants	Number Employed	Value of Products
Commercial printers...	10,587*	184,626	$809,795,159
Newspaper and periodical publishers	9,242*	277,372	1,393,623,224
Lithographing	552*	29,874	137,730,581
Bookbinding, engraving, photoengraving and electrotyping	2,368*	65,213	242,142,422
Total.....	22,749*	557,085	$2,583,291,386
Machinery, Supplies			
Paper	647*	122,535	$957,939,764
Machinery, equipment..	230*	17,191	78,628,255
Printing ink	184*	3,927	47,346,545
Envelopes	162*	1,691	51,289,922
Total.....	1,223*	154,855	$1,135,204,486
Grand total.....	23,972*	711,990	$3,718,495,872
*Plants with annual receipts under $5,000 not included.			
Private printing plants 2,884†.....			31,535,541
†Total of list made by United Typothetae of America.			

In printing-publishing, dollar volume and purchasing power is concentrated among the better, rated, progressive plants, briefly as follows:

Commercial Printing—5,188 plants, the top 49 per cent, with annual sales $20,000 and up, produce 92 per cent of total volume, and employ 89.5 per cent of total employed in this division.

Publishing—3,050 plants, the top 33 per cent, produce 91.5 per cent of total volume and employ 78 per cent of total employed.

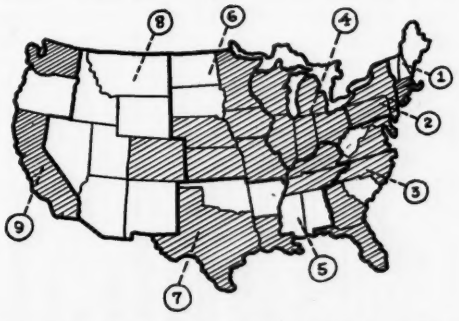
The primary market is represented by these 8,238 commercial printers and publishers who do 92 per cent of all printing done. Sales potential increases with plant output, as in higher brackets of $50,000 sales up—4,801 plants, or 2,583 commercial printers and 2,218 publishers. Really large plants total only 1,500 approximately, and only 243 have more than 15 cylinder presses. About 13,228 plants have line-casting machines; about 12,000 their own binderies.

There are about 100,000 platen presses, 30,000 small and large cylinders, some 1,200 rotaries, and about 3,000 offset presses. They produce the nation's printing, which in 1937 was valued at $2,205,825,809.

Printing Ranks High Among All Manufacturing Industries

In 1937 Census, printing is *first* on four points: number of establishments (19,829), value added by manufacture ($1,527,368,351), salaried employes (185,635), salaries ($372,292,868); *third* in wages ($416,469,702) following motor vehicles and steel; *fifth* in wage earners (276,363) following steel, cotton woven goods, lumber and motor vehicles; *fifth* in value of products ($2,203,418,383) following steel, motor vehicles, meat packing and petroleum refining; and *eighth* in purchases of materials, fuel, electric energy and contract work ($676,050,032) following motor vehicles, meat packing, petroleum refining, steel, bread and bakery products, flour and grain mill products.

Products of printing presses are sold before they are produced and are in constant demand, irrespective of business conditions. This makes printing and publishing one of the most stable of all manufacturing industries, and a universal business—not centralized. Production of commercial printing is largest in twenty-nine states



(the states shaded on the map, which produce three million dollars or more). New York leads with 25.6 per cent; Illinois second, 17.5 per cent; Ohio third, 7.9 per cent of total output. The five top cities are New York, Chicago, Boston, Philadelphia, and Cincinnati. Note in Table 1 how dollar volume closely parallels plant population and *The Inland Printer's* circulation (zones are the same as in A.B.C. statements).

**Reprinted by courtesy of* Standard Rate & Data Service, *The National Authority, but slightly condensed from the original article prepared by* The Inland Printer's *Promotion Manager, Frank S. Easter, especially for the Business Paper Section for May, 1940. Just as this gives advertising agencies and executives factual data to use in planning, so it gives printers a bird's-eye view of the graphic arts industry and facts they may use in selling.*

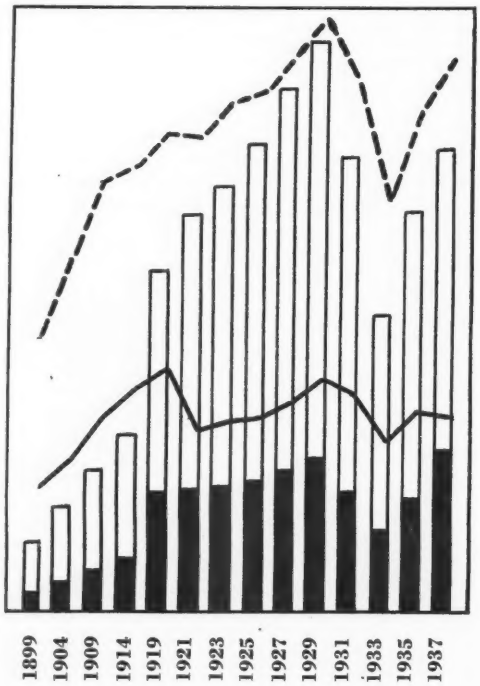
TABLE 1

DOLLAR VOLUME CLOSELY PARALLELS PRINTING PLANT POPULATION IN EACH AREA AND THE NET PAID CIRCULATION OF THE INLAND PRINTER

Source: U. S. Dept. of Commerce, Census of Manufactures, 1937

	Commercial Printing (Book, Music and Job)				Publishing (Newspaper and Periodical)				Net Paid Circulation of The INLAND PRINTER	
ZONE	No. of Plants	% of Total	Value of Products	% of Total	No. of Plants	% of Total	Annual Receipts	% of Total	Number of Paid Copies	% of Total
1—New England	956	9.1	$66,453,716	8.2	483	5.3	$ 97,448,812	7.1	606	8.7
2—Middle Atlantic	3,332	31.7	288,725,423	35.8	1,907	20.6	530,549,748	38.1	1,690	24.1
3—South Atlantic	775	7.5	41,716,712	5.2	848	9.2	90,995,164	6.6	672	9.6
4—East North Central	2,546	23.3	268,246,363	33.2	2,028	21.9	345,209,669	24.0	2,023	28.9
5—East South Central	280	2.7	14,268,565	1.8	410	4.4	32,867,955	2.5	184	2.6
6—West North Central	910	8.7	57,093,669	7.1	1,471	15.9	114,077,499	8.3	647	9.3
7—West South Central	527	5.1	18,718,285	2.3	749	8.1	56,111,362	4.1	301	4.3
8—Mountain	191	1.9	6,979,695	.09	416	4.5	24,969,019	1.8	161	2.3
9—Pacific	1,037	10.0	44,671,670	5.5	932	10.1	103,801,422	7.5	717	10.2
	10,554	100.0	$806,874,098	100.0					Total Domestic Circulation 7,001	100.0
Nevada	5								Canada and 50 Countries 1,628	
New Hampshire	28	33	2,921,061						(Publ. State. to A. B. C.) 8,629	
Grand totals	10,587		$809,795,159		9,244	100.00	$1,396,030,650	100.00	(Nov. 1939 Issue)	

In the 1440s Johannes Gutenberg gave printing its movable type. Stephen Daye and Isaiah Thomas, first colonial printers; Benjamin Franklin, patron saint of printing; Richard Hoe, pioneer press maker in the early nineteenth century; Ottmar Mergenthaler, watchmaker-inventor of the linotype in the 80's, to set type by machine; Tolbert Lanston, who developed the monotype, in use since 1895, and Frederic W. Goudy, designer of a hundred type faces, still at work, are but a few geniuses who contributed outstanding developments of printing progress.



Commercial Printing—*Wage earners is broken line; number of establishments, solid line; cost of materials, solid bar; value of products, entire column.*

As machinery revolutionized printing, other industries grew in importance because printing made it possible for them to extend their influence, to develop and expand. Commercial printing expanded rapidly from 1899 to 1929—in plants from 6,934 to 12,712; wage earners, 68,445 to 150,649; wages, $33,803,960 to $251,576,692; in amount paid for contract work, $7,400,177 to $61,895,926; cost of materials, fuel, electric energy, $36,316,386 to $266,749,365; and value of products, $122,360,829 to $1,006,656,768.

Because it produces basic necessities of life and business, the depression low printing reached in 1933 was high by comparison with other *like* manufacturing industries. With somewhat slackened production, machinery, paper, and ink makers took up the challenge of the 30's and, as a result, developed the largest number of improvements during any decade since the 1880's. While none of them are particularly revolutionary, all are important factors in producing finer printing—faster—at less cost. For example:

In Photo-offset: Deep-etch plates for longer wear, high-speed sheet-fed and web offset presses adaptable to newspaper, commercial and book work, printing negatives on press plates by projection rather than by contact, step-and-repeat machines to position as many images of copy as are needed to use maximum sheet and press capacity, and photo-composition coming into use;

SUMMARY OF COMMERCIAL PRINTING GROUP

Year	Number of Plants	Wage Earners	Cost of Materials	Value of Products
1899	6,934	68,445	$ 36,316,386	$ 122,360,829
1904	8,270	88,828	52,912,132	184,876,845
1909	10,735	109,608	78,296,517	253,536,648
1914	12,140	114,194	97,079,543	310,356,883
1919	13.108	123,408	211,384,064	599,191,610
1921	9,776	121,871	217,476,068	700,605,428
1923	10,094	130,819	221,376,622	747,486,319
1925	10,338	134,559	230,690,867	820,552,827
1927	11,466	142,347	253,056,059	920,251,123
1929	12,712	150,649	266,749,365	1,006,656,768
1931	11,767	135,977	213,928,154	804,018,725
1933	9,224	104,699	141,239,213	519,990,325
1935	10,961	126,692	194,155,695	698,819,717
1937	10,587	141,368	283,571,111	809,795.159

TABLE 2

SUMMARY FOR THE PRINTERS' MACHINERY AND EQUIPMENT MANUFACTURING GROUP

Source: U. S. Dept. of Commerce, Census of Manufactures, 1937

Kinds of Machinery and Equipment for Printers, Photoengravers, Bookbinders	Number Reported	and Value in 1937	Number Reported	and Value in 1935	Number Reported	and Value in 1933
Presses—Cylinder (flat-bed)	1,228	$6,088,584	510	$2,071,090	394	$1,348,743
" Rotary—Web (newsprint)	149	6,458,439	106	3,896,656		
" Other Rotary	121	3,743,435	47	635,431		(Rotary & Offset)
" Offset	362	4,325,394	361	3,507,619		$4,070,692
" Proof, platen, vertical, etc.		6,083,298		5,034,256		1,235,144
" Not reported as to kind		703,062		1,493,502		.....
1—Presses, total number and value	1,860	$27,402,212	1,024	$16,638,554	...	$6,654,579
2—Typesetting, typefounding, electrotyping, stereotyping machines	2,194	$11,617,528	1,357	9,219,324	947	4,043,788
3—Other printers' machinery	....	7,562,069	...	4,519,488	...	2,899,835
4—Printers' machinery (sum of 1, 2, 3)	4,054	$46,581,809	2,381	$30,377,366	947	$13,598,202
5—Printers' rollers, rules, sticks, blocks, type cases, etc.	....	7,215,697	...	6,371,232	...	5,301,569
6—Type, leads, slugs, etc.	....	1,880,136	...	1,274,987		
7—Photoengraving machinery	....	1,154,758	...	958,616	...	473,147
Metal plates, wood blocks, lithographing stones	....	2,612,500	...	3,080,998	...	1,587,041
8—Bookbinders' machinery	....	4,206,035	...	1,776,402	...	1,030,932
9—Parts, attachments, accessories, rebuilt machines	....	10,362,436	...	6,564,241	...	3,653,609
Grand totals (sum of 1 to 9)	....	$74,013,371	...	$50,403,842	...	$25,664,500

In Letterpress: High-grade printing on process coated paper on faster rotary presses using heat-set or the new solid "cold-set" ink, better quality coated papers, no-offset sprays, display types on composing machines, sprays for conditioning press rollers to increase life, precision testing devices used in pre-makeready to make type and plate forms nearly perfect *before* going on the press—also mechanical overlays—to increase productive press time and compete with offset, and direct-color photography.

Printers, publishers, and business executives responded so by 1937, printing production came close to 1931 dollar volume, although 2,147 fewer plants produced it. Materials cost $163,383,858 more than in 1931 and even exceeded 1929 by $16,563,096. Number of wage earners totaled within 4,536 of 1929. Purchases of machinery and equipment, parts, and attachments increased from $25,644,500 in 1933 to $74,013,371 in 1937. (See Table 2 for itemized summary.)

Analysis of how the printing sales dollar is spent shows percentages based on 1937 figures and the relative average amounts. While Chart A does not itemize costs, one study in the case of a commercial plant with $300,000 annual sales, showed 2 per cent for ink, 3.94 per cent for engravings, 2.6 per cent for electrotypes, 2 per cent for binding, miscellaneous purchases, about 4 per cent, and total taxes 31.2 per cent.

Printers control the purchase of paper used, according to continuous studies of *The Inland Printer*, and independent surveys. Replies from 660 printers questioned by *The Inland Printer* in 1928 showed nine-tenths of all paper used was purchased by them. In 1940, 392 interviews in ten states brought the same answer. A recent survey by a large bond paper company shows 85 per cent of bond paper used for letterheads is recommended by the printer. This is as it should be, but to serve best interests of customer *and* printer, the printer should control it *all*.

In the purchase of machinery and equipment for smaller shops, the owner or partners select and buy it, but the larger the plant the more specialized the organization becomes, with foremen for the composing room, proofroom, pressroom, bindery, and shipping department—each reporting to the plant superintendent—taking active part in selection of proper equipment for certain tasks. The superintendent makes his recommendation to his superior officer who approves it and signs the order or instructs his purchasing agent to place the order. Because of smaller amounts involved, foremen themselves often order materials and supplies, subject

SUMMARY OF PUBLISHING GROUP

Year	Number of Plants	Wage Earners	Cost of Materials	Value of Products
1899....	15,305	94,604	$ 50,214,904	$ 222,983,569
1904....	18,033	96,857	70,354,474	309,301,854
1909....	18,871	108,672	97,359,605	406,090,122
1914....	19,317	114,375	129,082,218	495,905,948
1919....	17,362	120,381	300,385,187	924,152,878
1921....	10,453	107,534	371,124,293	1,123,709,828
1923....	10,267	115,646	363,479,831	1,268,501,566
1925....	10,625	117,001	379,540,602	1,447,661,177
1927....	10,973	119,399	409,813,880	1,585,075,512
1929....	11,524	129,660	391,737,705	1,738,298,892
1931....	10,211	119,503	299,280,196	1,408,248,468
1933....	7,633	109,087	184,700,084	1,004,999,361
1935....	8,879	118,684	234,662,530	1,192,818,998
1937....	9,244	135,215	393,021,097	1,396,030,650

SUMMARY OF OFFSET-LITHOGRAPHING

Year	Number of Plants	Wage Earners	Cost of Materials	Value of Products
1899....	263	12,994	$ 7,886,045	$ 22,240,679
1904....	248	12,614	8,349,823	25,245,266
1909....	318	15,073	11,930,731	34,109,233
1914....	336	15,171	14,017,181	39,135,973
1919....	331	15,618	27,718,217	73,151,115
1921....	296	13,971	30,522,209	79,472,260
1923....	328	16,317	31,008,765	91,670,752
1925....	331	16,957	32,171,152	98,721,268
1927....	309	16,348	32,703,772	97,050,124
1929....	376	18,979	38,992,142	121,014,321
1931....	364	16,215	26,606,611	87,433,164
1933....	346	14,579	21,448,998	68,188,447
1935....	387	17,688	29,982,032	92,046,916
1937....	552	24,079	54,318,911	137,730,581

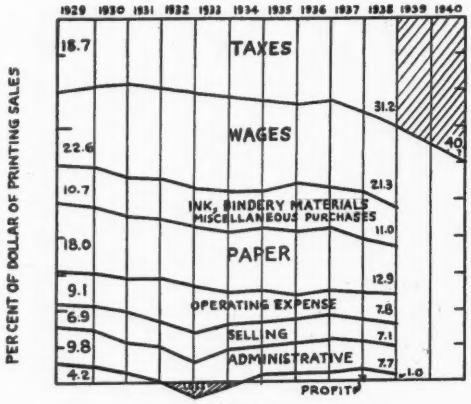
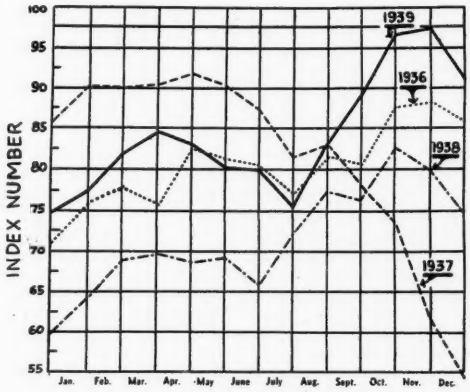


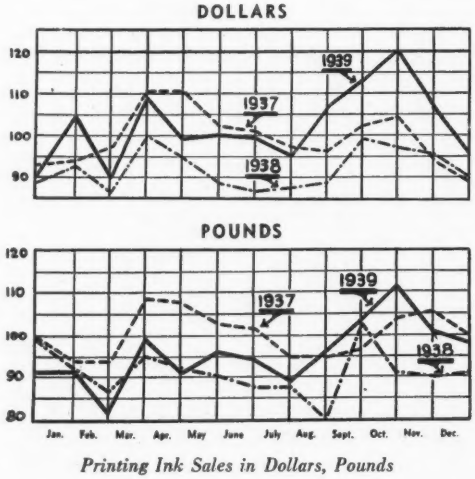
CHART A



U. T. A. Index of Productive Hours

to approval by the superintendent. These better, rated, progressive plants are "No. 1" prospective buyers . . . *preferred*-credit accounts—*repeat, volume* buyers . . . most alert to newest developments, able financially to adopt advanced ways of doing the job better, faster, or at less cost.

Printing executives, company officials, and shop owners know they must *keep abreast* of all trends in order to step ahead—and keep ahead—of competition. They willingly pay to get—and do read their favorite trade magazine (and *The Inland Printer* is preferred) to secure help for use in meeting management problems, in creating new business, in planning for profit, and in buying. Intense interest lies in unbiased reports of conditions, new equipment and materials, in pithy news reports that will make them better printers, in printed specimens and how-to-do-it facts, and answers to specific questions. It is a confirmed habit for alert printers and newspaper producers to read *advertising* in it for the same helpful information as they get from *editorial* pages of *The Inland Printer*.



Printing Ink Sales in Dollars, Pounds

Profitable, new business awaits more manufacturers who want to "Forge Forward in the 'Forties" and will take steps to investigate the sales potential the graphic arts industry may hold for them. Then apply the same "three points" of successful advertising as the successful advertisers do . . . Define the market and determine sales objectives; run copy that *tells all* printing executives want to know—*facts* useful in *planning* and *buying*—and use the right trade magazine to reach *known* prospects.

Finally, consider these four market aspects: (1) Increasing numbers of letterpress printers (those printing from type or plates in relief) are installing photo-offset printing and platemaking equipment. Records of the Chicago sales agent of one offset press manufacturer show 80 per cent of 1938 sales made to letterpress printers. (2) An appreciable number of printing establishments also operate retail stores selling a full line of stationery, office supplies, furniture, and business equipment—machines, and sundries. (3) Four out of seven commercial printers—actually 57 per cent—with a rating in Dun's of $5,000 or more are known to publish a newspaper also. (4) In the last few weeks *The Inland Printer* asked printers in ten widely separated states "How's business?" And 56.6 per cent—or 188 out of 332—reported definite increases, 46 or 13.9 per cent said "No change," and 98 or 29.5 per cent "Some decrease."

Indications are that the graphic arts industry is ripe for development—or more intensified efforts—now.

Sell printing executives in the Upper Half—the PROFIT-Market. Tell all *they want to know about your product in* The Inland Printer, *the leader—preferred by 8,596—the largest number paying to read any one printing magazine. They pay $4.00—two to four times what others cost—71% renew! When 82% of the total advertisers use space longer than a year—or 94.5% of total 1939 volume—you know it pays!*

Specimen Review

BY J. L. FRAZIER

Items submitted must be sent to this department flat, not rolled or folded, and marked "For Criticism." Replies about specimens can't be mailed

BEURMANN-MARSHALL, INCORPORATED, of Lansing, Michigan. — "Unusual" only partially describes your new letterhead and envelope. They're of striking layout and effectively displayed; even though there's rather too much contrast in shape between the two type faces, they're very good. Presswork is excellent, too.

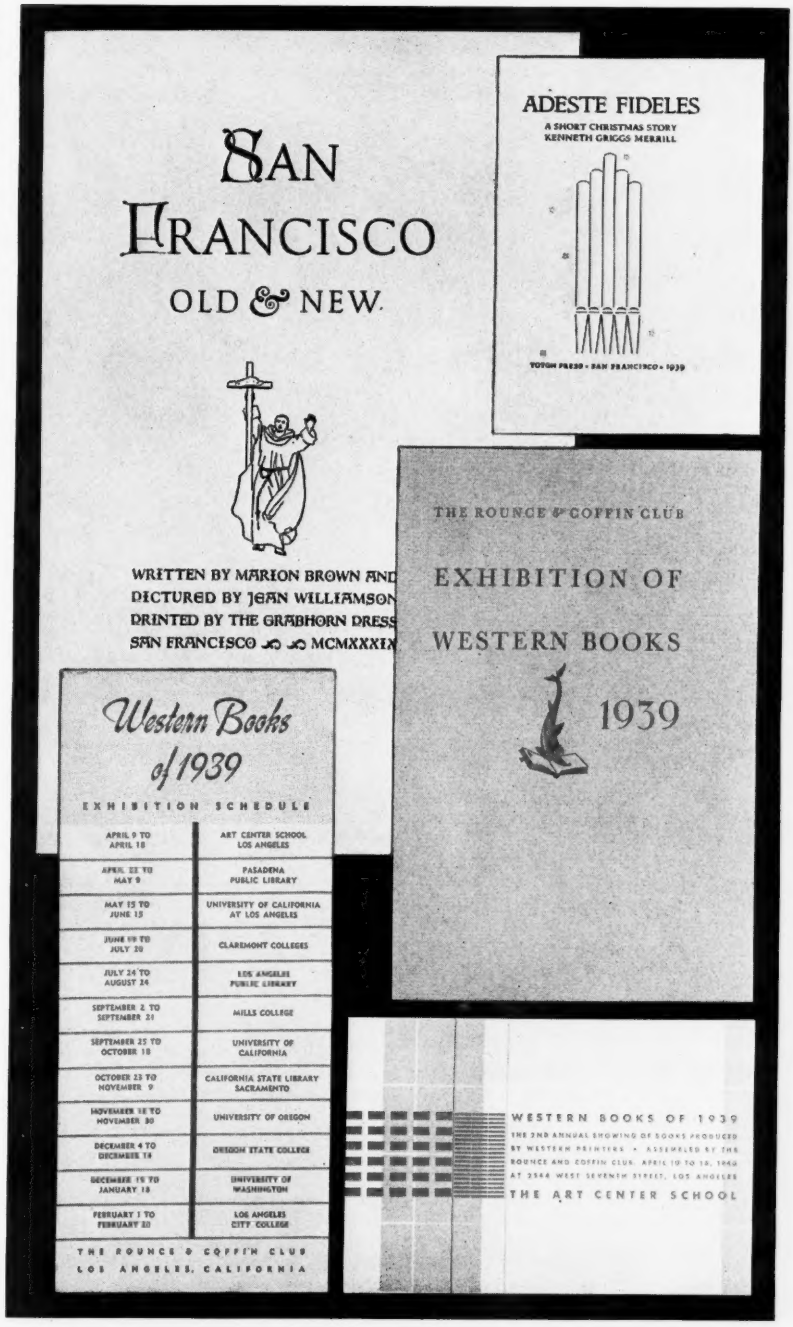
ST. MEINRAD PRINTING COMPANY, of St. Meinrad, Indiana.—Your folder "In This Beautiful Country of Ours" is well arranged; in fact, makes an excellent envelope enclosure. The two illustrations printed in colors, in each case from a single halftone, are very attractive, yet we feel the colors are a bit pale for good appearance.

COHEN BROTHERS, of Harrisburg, Pennsylvania.—Your blotter in blue and red on white, covering practically the entire piece and with main display in reverse in the blue panel, is effective. The memo pad stitched near the left-hand end increases utility. It's an idea more printers could use to keep their names before local prospects.

J. B. COYLE, of Johnstown, Pennsylvania.—Your work is excellent. Let's see more of it. We particularly admire the rather informal yet clear and clean-cut Bernhard Booklet roman almost exclusively used. For a general run of small forms, letterheads, folders, programs, and the like, it's hard to beat. It is a moderately free style and deserves wider use. Best work is the cover "Joseph Johns Annual Program." The informal but still not balanced layout gives the page a real punch.

J. HARRY DRECHSLER, of Baltimore, Maryland.—The idea of a purse calendar is a good one. Combined with such a die-cut folder as you have sent us, any printer has a swell advertising piece. The wee calendar held in a slot and under the thumb of an illustrated hand urgently invites inspection. The reply card which raises as the folder is opened has the surprise appeal of the "trick" folder. Type in green on light orange-yellow stock has a good effect upon the eyes.

★ ★

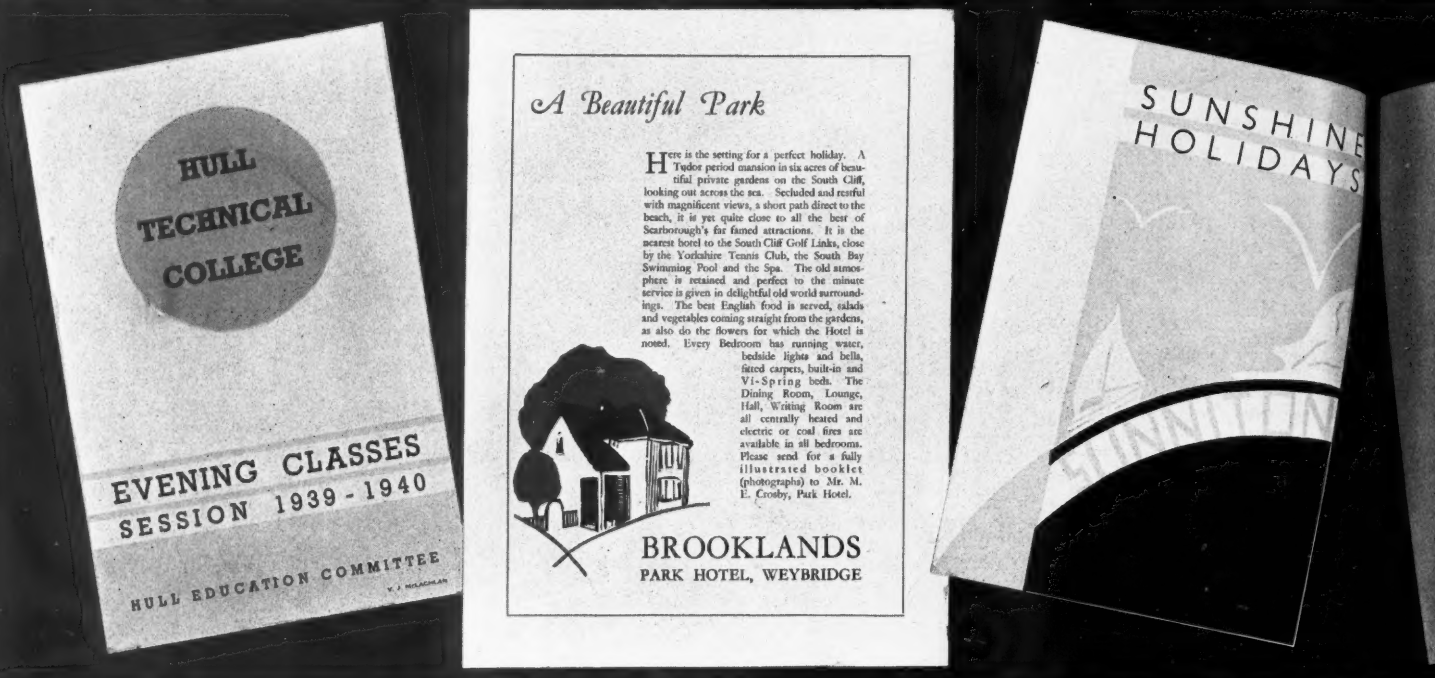


At right is a group of pieces used in connection with Exhibition of Western Books organized by the Rounce & Coffin Club of Los Angeles, California. Schedule, in lower left-hand corner, is in purple and light green on white stock; card at bottom, purple and gray tones on white. Blue on gray are colors of catalog cover above it. Title pages of two of the volumes are shown at the top of the illustration

CRAIN PRINTERS, LIMITED, of Ottawa, Canada.—Last year you produced an announcement of your firm's vacation period which won favorable comment in this department. Congratulations once more. The way you have capitalized on your firm name by the parade of droopy cranes at the start of the vacation period pictured on the short top over-fold, and the zippy ones returning August 10 shown in a row along the bottom of the wide section of the piece, is clever. Recipients cannot but remember your shutdown from August 2 to 10.

ALDUS PRINTERS, of New York City.—"Portfolio of Processes" with its celluloid cover protector and samples of outdoor advertising service and Bert Brandt's standing out from such company as the others constitute.

MELBERT B. CARY, JUNIOR, of the Press of the Woolly Whale, of New York City, has sent us a beautifully printed volume, "The World Must Federate," which was for private distribution only. The thirty-two-page book has fine wide margins with well spaced type. (Lutetia) and folios with a small olive branch slug at each side, all of which work together beautifully and to develop the idea of peace. The board backs are covered with paper which, except for an open oval panel for the title on the front, is printed in rose, as is the title in type, to simulate



Linoleum blocks were cut for the designs on these pieces, printed by students of Hull Technical College, of Hull, England. Two tones of blue are the second colors on the two outside specimens. One in the center has trees, headline, and outside border in green, rest brown. Layouts are commendable Linoleum cuts are easily made with pocket knife, gouge, ordinary linoleum, and Chinese white. Full directions are in the October, 1938 issue, page 48

printing inside is both tasteful and impressive. Your cover, with its brown type and white background figure on tan stock, seems well worth protecting. Subjects for illustrating silk-screen offset, gravure, and letterpress work are chosen with care and reproduced as fit samples of very fine workmanship. Your letterpress section, printed both from process and hand-cut rubber plates, is most interesting from its variety of subject matter and art technique.

J. KLAASEN PRINTING COMPANY, Holland, Michigan.—While it is excellent in all respects, your work surpasses the general run in advertising value and punch more than in any other respect. It couldn't surpass in any other respect and provide customers with the plus value it can there. While it is important that printing is the "Art Preservative of All Arts," it is more important that it's the thing which makes the wheels of commerce go round. Letterheads are striking and colorful, your own for the cloth. The "feel" is such as to suggest the paper was embossed or "roughened" or that it was printed by the silk-screen method.

WILLIAMSON ASSOCIATES, of Charleston, West Virginia.—Congratulations on the attractive, interesting layout and typography of the center spread of the folder, French style, advertising the display of the fifty best direct-mail campaigns. A bit more restraint in some of the type sizes on the front and that would be in keeping. The interesting rule design is at a handicap because the matter in the large open panel is so big and crowded it overpowers the design feature. We'd also suggest having the date confined within the space between the rules across the bottom and to the right of the two vertical rules instead of overprinting them, as the present handling is confused.

IMPRENTA LOZANO, of Monterey, Mexico.—Your blotter "Los Impresos que necessite su negicio" is attractive and impressive. One half (on the left) is printed with a solid plate in light green, the right half is white, stock. This adds power to the whole piece. While it is well arranged we suggest that you guard against going too far when combining condensed with types of normal width. When types of normal shape are about as large as the condensed the difference in shape may be quite displeasing. Ordinarily what is to appear in condensed should be set definitely larger, in which event the difference in shape is not pronounced and unpleasing.

EMIL GEORG SAHLIN, Buffalo, New York.—The study of examples of typographic craftsmanship such as you have so kindly sent is a pleasure and an inspiration. We dislike to level adverse criticism at such characterful and impressive layout and typography, in such beautiful types and colors on such distinctive papers, but there's one faulty feature. That is setting the word "Anniversary" in caps only of an Old English face, Caxton Text. While some old masters did that, it is better practice to use the style in caps and lower-case because the caps are so ornate and many are difficult for laymen to distinguish. Indeed, a prominent daily newspaper for years used an "I" instead of "J" to begin the word "Journal."

J. O. WOODY COMPANY, of Ogden, Utah.—Sweet indeed are the recital programs, much of their charm being due to restraint in type sizes and pleasing soft colors of ink and stocks. Interest is added to some through short folds and diagonal cuts of the stock, especially interesting when each side of the sheet is of a contrasting color. The three rules in "gold" across the top of the title page for the Ridges recital of March 30 should be omitted

and the three lines following should be centered, though the two larger lines would then be about the same length and the group contour somewhat awkward. We'd also like to see the panel completed on the title page for March 28. Unity, an element in force and finish, is practically always sacrificed by broken panels.

DONALD T. DILLER, of Harrisburg, Pennsylvania.—Nice work. "Know All Men by These Present" and "We Hope You Had a Grand Cruise" couldn't, we believe, be improved. And the mailing card, "Modern Printing Demands Modern Type Faces," presenting characterful up-to-date styles like Eden, Coronet, Hauser, and others, is decidedly effective. A personal aversion to most yellows—in part at least, but not wholly—causes us to suggest that some other hue would be better for the solid color panels over which specimen lines are printed in black. The blue stock turns the yellow to an olive. We'd like orange or a bright blue tint much better. Lines of caps near the bottom are spaced too closely, but the piece is effective advertising despite the points mentioned.

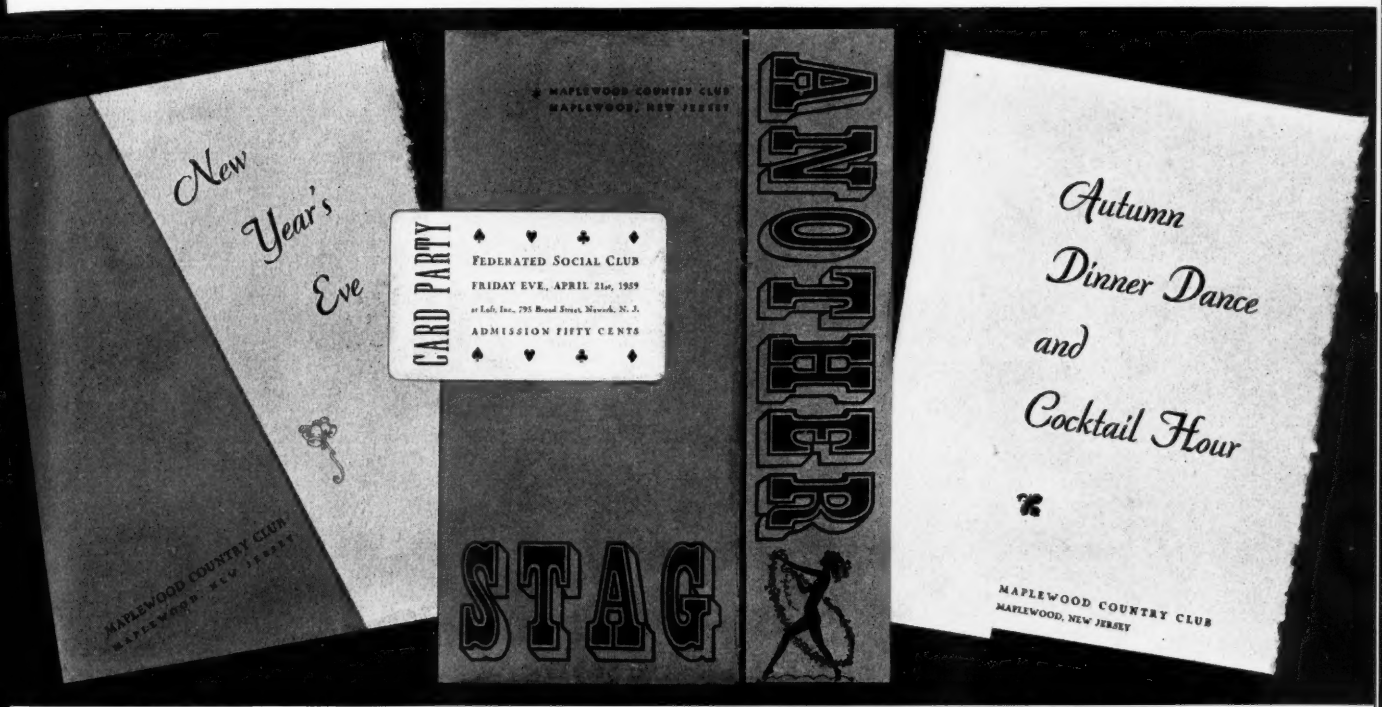
MATZ SPECIALTY COMPANY, of Chicago, Illinois. — Examples of your work are neatly set, but in an ordinary symmetrical manner. Old-fashioned block types are also a serious handicap in some cases. On Wiersig's formal business card the matter in the lower corners overbalances that above it both by the size of type being relatively too large in relation to the name and also, something difficult to avoid, because the form is widest at the bottom. The effect is bottom-heavy. Groups are more pleasing when the pattern is that of the inverted instead of the regular pyramid. Strive for more informal layout. For one thing it affords opportunity to avoid the weaknesses of the formal business card outlined above. We see little point in the use of crossed rules on the M. Stiller envelope corner.

JOHNSTON PRINTING & ADVERTISING COMPANY, of Dallas, Texas.—Your memorandum sheet attached to the poster "America, A Nation Conceived in Liberty" is very neat, indeed, but the small type in gray is trying to the eyes. With initial and signature, the display, in black the break-up for color is reversed from normal practice, that is esthetically speaking. The effect, we believe, is more colorful, however. We are sorry to say we consider the red, white, and blue poster, "America," below your usual high standard. Use of the blue stars between the red capital letters of "America," for the line "A New Nation Conceived in Liberty" between black rules just below, and the line "Bill of Rights" which follows, creates a "spotty" effect, especially with large red figures 1 to 10 at the start of the paragraphs devoted to the first ten amendments to the Constitution.

H. O. GOLDSBROUGH, of Hamilton, New Zealand. — The program folder of "A Woodland Romance" is unique in the way you emphasize "pantomime" by the numerous repetitions of the word printed at different angles across the front of the folder. Your printing these in a medium green on pale green novelty-grained stock keeps the lines from being overpowering. Having the photograph of the actress show through the die-cut circle contributes strong attention value and spots the eye on the part of the cover where it leads naturally as you want it to go. The name of the play stands out well, but the copy to the left and above should be in slightly bolder type to maintain the optical connection. Taken as a whole, it is carefully planned and printed. The short fold on the left, cut at an angle, is an interesting feature subject to adaptation.

HAROLD W. SCHUMACHER, of Lansing, Michigan.—The official program for the 46th Convention of the Michigan Retail Hardware Association, a difficult kind of composition, is well handled, being set in well chosen types and in a readable orderly way. We suggest the heads here and there throughout the program and directory pages might well be somewhat bolder as, in connection with the Bookman used for text, these heads in medium sans-serif don't stand out as display should. The title page is interesting and effective, though the red is rather too strong in tone for the blue used for the type. Of course, if the red were weakened, the few lines of type printed in it wouldn't be legible enough. The answer seems to be that the blue should be somewhat deeper. On the whole it is above the average of work of the kind.

GEORGE H. SHELTON, Kingsport, Tennessee. — Your friend's composition "Prayer" is neat, and the type, the beautiful Goudy Text, is impressive. Violated, however, are several fundamentals. The heading is weaker than the text, though set in the same size, all because it is printed in the second color, a pale blue. If it were a size larger and the text a size smaller, proportion would be better and the smaller



Thomas H. Cox & Son, of Newark, New Jersey, printed these programs and card. Background of one on left blue and gray, divided by silver rule. Emblem is also silver, type dark blue. Middle one is buff with rule and figure in orange, type brown. The program at the right is printed in brown —the rule orange—on white stock. Card mounted on middle program is printed in red. There is good business to be had specializing in programs
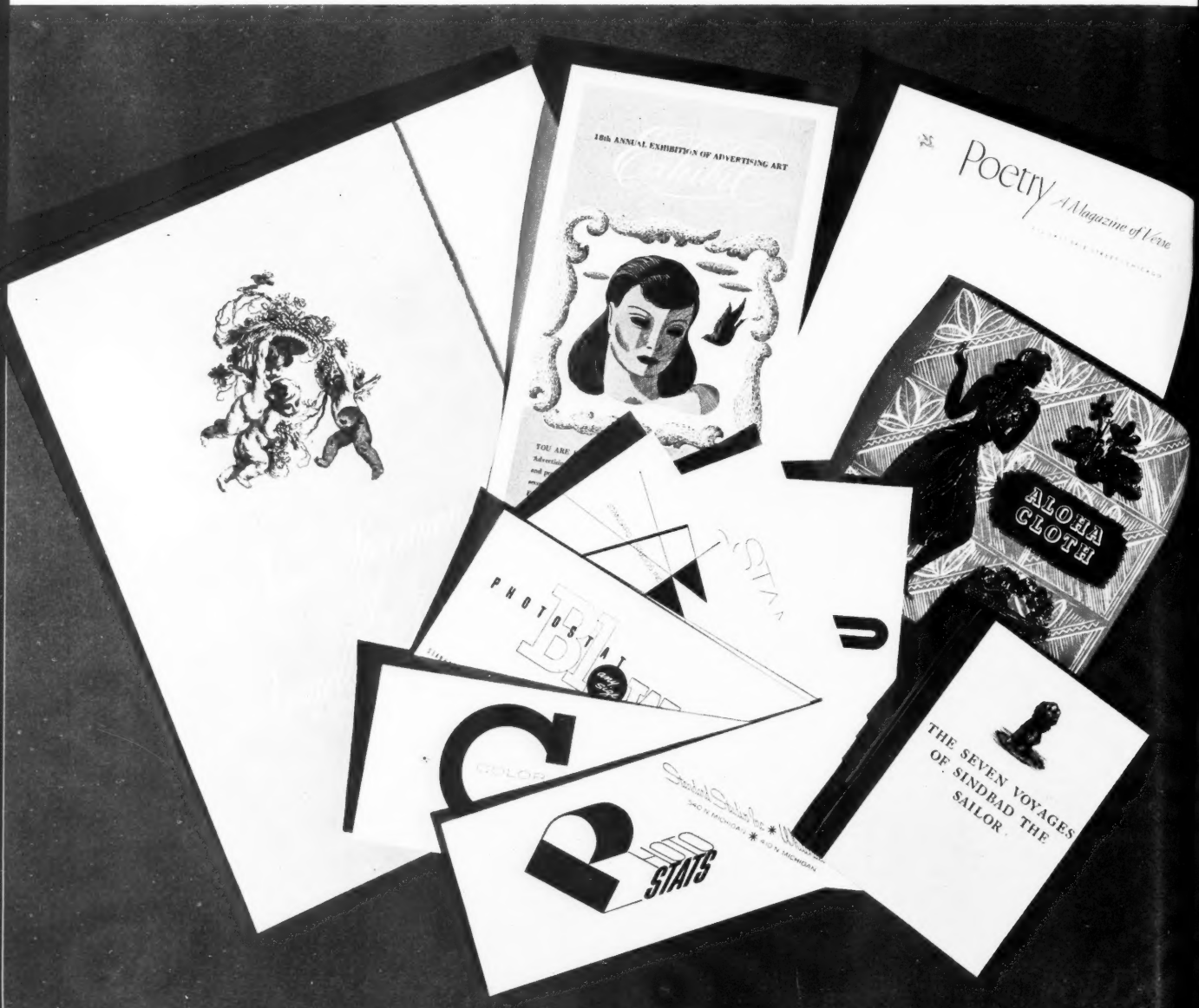
type would permit of more space around between type and border, the composition being quite crowded, especially around the top. Again, the Old English, or text style originally known as blackletter, requires for good effect close spacing between words and lines and positively no letterspacing. Space between words of some lines would be too wide even for roman, and blackletter requires very much closer spacing than roman, for one thing to carry the compact black of the type itself into the composition as a whole.

MARSHALL & BRUCE COMPANY, of Nashville, Tennessee. — As would be expected, examples of your work are top-notch. We greatly admire the lithographed letterhead. Featured is the illustration of the plant, extending all across the top and to a depth of about two and one-half inches, bleeding off top and sides. This, and only this, is in light brown. At the bottom edge of the picture a quarter-inch band appears in blue, this listing services in reverse. Right above this band and also in blue the name in light Kaufman Script of tasteful size appears, overprinting the foreground of the picture along the wide front of the building, the round house emblem being to the right, centered on the side of the building which shows. Another interesting piece is the blotter simulating state automobile license plate die-cut to the contour of the commonwealth, as are the license plates, and printed in the same colors, large figures being your telephone number. Congratulations for your fine ideas!

TENAFLY HIGH SCHOOL Graphic Arts Club, of Tenafly, New Jersey.—The 11-by 14-inch poster "500 Years of Printing —Gutenberg" is a most striking design, though formal in arrangement, due to large characterful Old English lettering. We regret the more, therefore, that the figures "500" are much less bold than the letters of the display, also that the "P" beginning "Printing" looks more like lower-case than a capital, and that neither "i" of that word has the dot. Furthermore, the "G" in "Gutenberg" is roman rather than Old English as is the "B," and the "B" should be lower-case as all other letters of the line except the starting "G." Interesting to note is the fact that the poster was produced by the stencil (silk-screen) process. In the density of both the black and red, one of the prime qualities of silk-screen work is demonstrated. The tackiest and densest printing ink could not match it.

ALBIN O. HORN COMPANY, of Chicago, Illinois.—You are to be congratulated both on your Americanism and your fine craftsmanship in printing the brochure "Blackout." Use of gloss blue and black on a rather rough black cover creates the desired atmosphere, as does the blind embossed skyline occupying approximately half the first inside page on white stock. Under the head "A Blackout" good copy appears below. It reads: "A Blackout in time of war is sensible strategy, but when a nation is blessed with peace there is no need of deception. We want the world to see and admire our spirited contribution to humanity and progress. Blackouts? Whiteouts for us Americans.

Below and to the lower right are award winners in the Fourteenth Annual Exhibition of Chicago Fine Printing, sponsored by the Society of Typographic Arts of that city. Halftone engravings cannot do justice to several of these, particularly the R. R. Donnelley and Sons 13½-by 16-inch French-fold brochure (extreme left below) printed in four-color deeptone offset. The "shadow" on the imitation double-fold cover was so realistic as to appear to be separate sheets



What a whale of a difference." Combination of black and gold on the center spread, to symbolize the contrast between Europe and America, is a master touch, well handled. With its French-fold pages, the brochure works toward unity of impression on the reader.

JOURNALISM LABORATORY PRESS of Washington and Lee University printed 1,500 souvenir copies of "Fancy Dress 1940" for the 155th annual Kentucky Derby Ball. Green deckle-edge stock was used for the cover and ivory deckle-edge for the inside. The cover was printed in gold and the inside black only. The single illustration, beside a jockey's cap and whip on the title page, was a reproduction of the program used at the first Kentucky Derby, May 17, 1785. Such dance program souvenirs can well be promoted by printers for any special occasion locally, so it might be well to mention that the booklet included a short writeup of the first ball, the first Derby, and information on the hall in which the event was held in 1940. Personages at the first ball were listed also, besides the list of chaperons and officers for the 1940 ball. Programs were tied with gold cord furthering the richness of the deckled edge.

CHAPEL OF SHOLTO DOUGLAS & COMPANY, of Johannesburg, South Africa.—Your use of typographic ornaments and rules to make up the figures used to illustrate the 5½- by 15-inch broadside, "The Aesthetic Printer," is one of the cleverest we have seen. The way you have tied dots, triangles, wavy rules for arms, and straight rules together for other parts of this printer's anatomy, required both imagination and skill. Layout of the sheet is well handled and the poetry and blank verse tell the story well. We agree with your moral: "There is something quite pathetic about the printer who's aesthetic." Messrs. Morley, composer of the verse and creator of the wee rule and ornament cartoons, and Ford, the typographer, certainly collaborated magnificently on a difficult problem. Additional "ornament" is supplied by a strand of red ribbon strung through three slits across the bottom and tied in a bow.

W. G. MUSGRAVE, Wollongong, Australia.—There are excellent specimens in the lot you submit, notable among them being the Lance Jubilee Dinner menu and letterheads of Batten and of Ward. The first in brown ink on rough tan stock, a fine combination, would be better if the lines of the main group on the title page were spaced out somewhat, especially the two final lines which are definitely crowded and letterspaced too much. Indeed, contour of the whole would be improved if these lines, now near the length of the main line, were shorter. The rule in green in the Ward heading is a bit too thick. Rules are also too thick on the Wiseman letterhead especially when the name is in brown, the blue used for the rules and some type being definitely stronger. On the statement of the *Mercury*, the group on the right should be spaced out, particularly since some lines are widely letterspaced and also because of the rules in color between all lines. Nothing particularly good or

The 1940 showing of the Society of Typographic Arts of Chicago annual exhibit covered all fields of printing art: offset, letterpress, and gravure. Each showed a fine delicacy of line, faithful reproduction of artwork, and excellent typography. The exhibits included bookplates, letterheads, newspaper advertisements, magazine advertising, folders, packaging, posters, blotters, books, booklets, house-organs, and direct-mail. Exhibit held at Newberry Library, Chicago





Postlewaite-Thompson Company, Hammond, Indiana, designed this group of letterheads. The one at top has cut of house and rule printed in light brown, type is black. In Wicker Park Estates and Gary Lumber Company designs one color—dark brown—is used. Hammond Machine and Forge and Gary Business College letterheads have ornament and rule in dark blue, type in black. The Notre Dame Club's letterhead is deep blue. All the designs on white stock. The type selections are all noticeably appropriate to represent the business character of the various organizations illustrated and the illustrative elements are well planned eye-catchers. Selection of colors shows fine thought

bad can be set down with respect to other items, although some of the rather modernistic cards have a lot of attention value, that for McAlister & Askew, for example.

BURCH PRINTERS, of Benton Harbor, Michigan.—Congratulations. The specimens you sent some time ago are very good, average high, in fact, for small commercial forms. The several Rotary Club rosters have a variety of interesting attractive covers, our choice being the one for 1936-1937 with copy along the left reading from bottom of page to top. Good judgment was exercised in avoiding an all-over design which would mean the attractive embossed "gold" cover stock. Inside typography as well as layout and display are excellent as are other items. Cover of Congregational Year Book is striking with its design to the right and the rules bleeding off. We regret the use of triple parallel rules as cut off between two main lines under the illustration. With this band omitted the lines could be more widely spaced to advantage. Going through the rest of the large number we really can't point out a single fault that amounts to anything. The more we look the better the work appears, though we'd suggest maintaining your present restraint in use of extra condensed types. Presswork is up to the high standard of composition and layout.

OGDENSBURG JOURNAL, of Ogdensburg, New York. — Considering them as a group, the specimens you submit rank much above the average, and some are really outstanding. Characterful stocks in color and finish, good color combinations, smart up-to-date types, supplement the good brand of craftsmanship. Standing out are the "Spring is Here" cover, the folder entitled "No Salesmanship" (a wow), and the letterhead for the Hudson Valley Paper Company. The illustration on the first would, we believe, have been more suitably printed in green than in yellow. Letterspacing on the letterhead of Al's Men's Shop is too wide, especially with relatively so little space between lines. If the measure of the text of the March, 1938, blotter were wider—and it could be by three picas—a more readable type could have been used and yet it wouldn't crowd the calendar block too closely as it now does. There is also too much space between the two columns. We don't like the April, 1939, blotter, though layout is striking, because it is confused—too many units of eye appeal—and because the several lines of small script are printed in red over the deep yellow panel; therefore, hard to read.

D. F. KELLER & COMPANY, of Chicago, took a page from the life of P. T. Barnum and produced a superlative brochure from a standpoint of both size and real craftsmanship. The single-fold piece was 20 by 23 inches folded, and printed on linen-embossed cover. It was mailed in a heavy corrugated folded box. On the front was reproduced a pen-and-ink drawing of a boy fisherman printed black over a solid blue tint. Beneath, printed in brown, is the title

"Presenting Kellertone Deep-Etch Offset Printing." The first inside page carried explanatory text set to a seventy-four-pica measure with corresponding-size blue initial. The second inside fold had, tipped inside an embossed circular frame, a thirteen-inch four-color lithographed painting of a boy popeyed over a copy of "Treasure Island"—a beautiful sample of lithography. Inside folds were protected with light tissue while the exterior was kept fingerprint free by a sheet of moire glassine tissue. It takes real talent to handle a piece of work spectacular for its size and keep it impressive for its workmanship.

HONOLULU CLUB OF PRINTING HOUSE CRAFTSMEN. — Your brochure on the 500th anniversary of the movable type printing does full credit to the occasion, from the Fust and Schoeffer symbol in red and gold on the cover to the last page. Use of tipped-on reproductions of old drawings in colors shows both taste and care in selection. "The Craftsman" page is tastefully set and well positioned with abundant white space, but italic type is inadvisable for so much copy. It would be helped by more leading between lines. The book is so well planned it seems worth while to cite certain facts about it. Inside pages are 9 by 11¾ inches, lower edges deckled. The page on craftsmanship already mentioned deals with the heritage of printers from Johannes Gutenberg, and of the ideals in the field. Two pages are given on his life, followed by a short story about Stephen Daye whose press brought printing to the Colonies in 1639, one on the growth of printing in the United States, and finally the history of printing in Hawaii. Illustrations include the Gutenberg portrait, the earliest known picture of compositor, pressman, and printer, then the unloading of the first press in America, a closeup of the Stephen Daye press, missionaries who brought the first press to Hawaii, and a linoleum print of the rulers of the Sandwich Islands at the time of printing the Hawaiian Bible. Regular pages of text are in Caslon between the lines of which one-point leads could have been added to good advantage.

JOHN P. SMITH COMPANY, Incorporated, of Rochester, New York, carried out its letterhead slogan "Effective Printing Planned and Produced" when getting out an eight-page brochure for the Rochester Monotype Composition Company. The thought back of this booklet, a pictorial description of the services offered by the client, has been well done. Frankly, we are surprised at the statement in a letter which accompanied the book that these pictures were taken by "a rank amateur—photographically." Both the lighting and subject handling show good judgment and technique. The fact that the copy was written by the same individual is somewhat surprising, as we felt that the copy described well the equipment and work done by the client's "complete typographic service." The conclusion, with its friendly spirit and invitation to try the services, should prove effective. Our only adverse



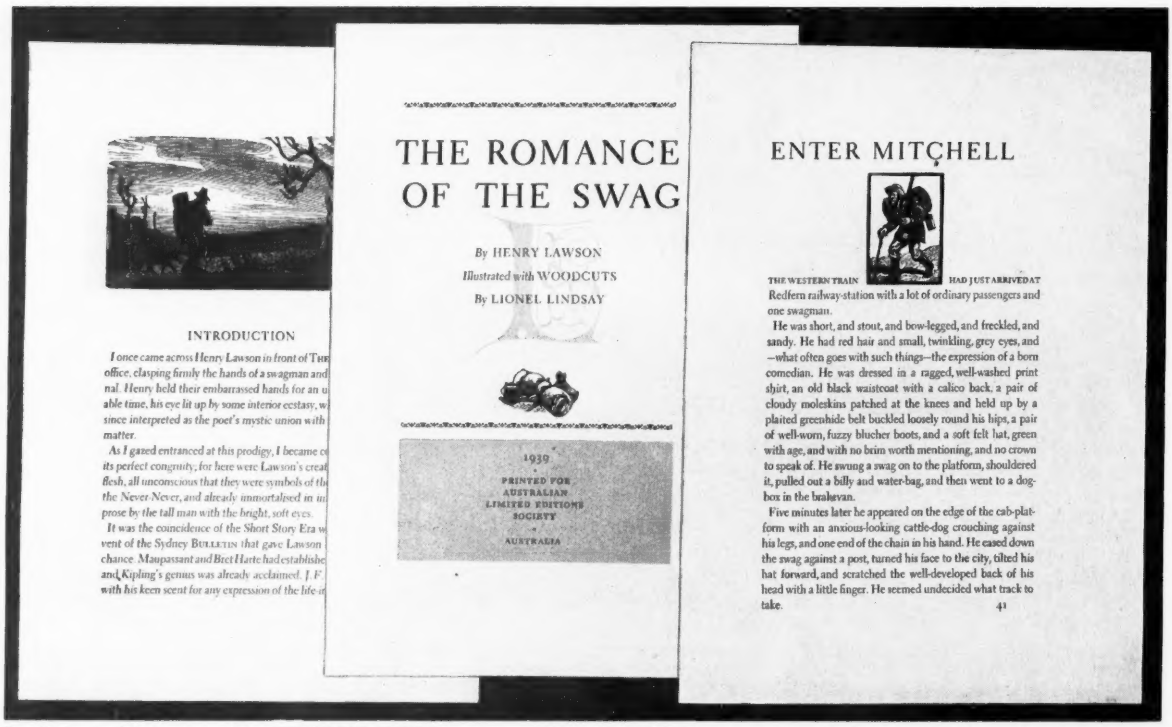
Letterheads shown above are from portfolio sent by Robert E. Weeks & Son, of Patchogue, New York. Starting at the top, red is the color of decorative lines and the dot, the rest blue. In second one, bars are pale blue, type black. Blue is color of building cut, rule, and script in the third letterhead. Map of Long Island and the decorative lines running out from it, right and left, are green. Type is black. The letterhead at the bottom relies solely on type layout and small cut for interest. Original of the upper letterhead has a light, breezy appearance not shown in the reproduction. Colors of the next two make "Hans N. Worman" and the cut of the store more prominent than appear here, and the island on the Meyer Heller letterhead retires more into the background than reproduced

criticism of the entire job is the logotype where the two type slugs for "R" and "M" should show the letters in left-to-right reverse. Most of those to whom this mailing piece will go probably will be at least partially used to reading electros and type-set matter backwards, and will catch at a glance that the type-slug logotype is drawn incorrectly. Otherwise, from a standpoint of typography, layout, and reproduction, it is not surprising that the client was satisfied.

CENTRAL TECHNICAL COLLEGE, Brisbane, Australia.—"Examples of Printing," 1939 Year Book, contains many interesting, attractive, and effective examples of typography by your students. Some, not really bad, could easily be improved; none suggests there's no hope for the doer. The cover, while it is interesting, misses real effectiveness because of one thing, that is distribution of white space. Visualize an 8½- by 11-inch page with a double rule extending across it, two picas from the top edge, with the title in a single line of open and shaded caps just below; then the subhead in five lines, twelve picas long, just below the left end of the title, two picas from the left-hand side of the page. Now, contemplate the rest of the page blank except for an illustration 12 by 9 picas in the lower right-hand corner and one recognizes a vast expanse of "white" between the two printed units of the design. With so much open space in the center, as it were, the allocation of it throughout the page is no example of that cardinal principle, proportion, and because spacing is to a large extent a relative matter the lines of type at the top are made to appear crowded. The same idea could be carried out yet obviate the faults. The title could be set in a more condensed style resulting in a shorter line or could be made in two lines, "Printing" the second being a size larger than "Examples of" the first, the lines being squared. Thus, with opportunity for more space at the sides of the type group, it could be dropped, making more at the top and reserving margins. Space would then be taken up where it needs to be and added where for proportion in distribution more is required. Try this out as a class project and, while doing so, omit the rule now above the type which serves no useful or ornamental purpose whatever. The three lines in gold on the title page should be spaced out farther. Incomplete borders as on the National Art Galleries announcement are very seldom satisfactory, usually suggesting just what they do in this case, that is, lack of unity. It is odd, but often true, that the direct opposite of the supposed function is the result. Pages farther back from the title page copy are, on the whole, good. The first one following examples of presswork (which averages better than typography, by the way) is neat and while lines are not objectionably crowded they might be opened up more in view of the large amount of open space in the page, relativity again. We'd like the next better if the title panel, "This is a William Morris border," were set above the five lines of the subhead, making a narrow design on the right side of the page instead of one being in the upper left-hand corner and the other in the lower right-hand corner. To a lesser extent than on the cover the next page (and a neat one) is weakened by disproportionate distribution of white space. Following that is one in Cheltenham Old Style, the centered "prissy" layout of which, anything but dynamic, is as old style as is the type. Letterspacing unduly some lines to achieve a desired contour of the group develops a fault offsetting the advantages of the group's shape.



Walter J. Cryer of Redfern, Australia, produced this facsimile book with numerals die cut to show colors of the frontispiece, which was tipped in



Ben Waite, bookbinder, is said by THE INLAND PRINTER correspondent to have produced the "most soundly constructed book ever done in Australia." Perce Green designed and printed it. Lacking related display, he cut the needed letters to match the text; he also drew the title page initial letter

The Month's News

Brief mention of men and events associated with the printing and allied industries is published here. Items should reach us by tenth of month

Approve U. T. A. Revision

Revision of the basic structure and functions of the United Typothetae of America, decided upon at the mid-year meeting held in Hotel Statler, Cleveland, on June 7 and 8, will be discussed and voted upon at the forthcoming fifty-fourth annual convention to be held in Mayflower Hotel, Washington, D. C., October 7 to 9. The report on proposed changes was submitted to the mid-year meeting by Donald L. Boyd, of Huntington, West Virginia, chairman of the reorganizational committee.

Under the new plan voting power will be vested in individual firms which will be members of the U.T.A., direct, without any reference to local associations that now vote according to the dollar value of dues paid for memberships. If the plan is adopted next October, local associations may become members but without vote; association secretaries will form a group to serve in an advisory capacity to the U.T.A. board of directors; and secretarial relationships and information exchange will be made the responsibility of a membership secretary at the general office. Proponents of the new plan argue that it will give the national body more freedom of action to do effective work; it will relieve local associations of the responsibility of collecting national dues; it will make for a more democratic form of organization, and will result in local associations retaining their affiliations with the national organization.

Buys $1,300,000 Presses

The Chicago *Tribune*, now equipped to do four-color newspaper printing in register, has announced placing an order with the Goss Printing Press Company for additional equipment to cost about $1,300,000. Since 1929, the company has expended, or contracted to expend, the sum of $8,000,000 for new production facilities, including composing machines, type furniture, two paper cranes in the warehouse, and also an addition to the building for housing larger composing and press departments costing $200,000.

The new press installation is said to be in line with the policy of the company to utilize the very latest equipment available to improve production facilities. The press order is for thirty-two high-speed, black-and-white press units with six color printing units, and six half units for printing the other side of the color web. Controlled acceleration and deceleration is provided by the use of special electrical devices.

The new press units will replace thirty black-and-white units, installed between 1923 and 1926. Two months ago, the company requisitioned $375,000 worth of Goss equipment consisting of eight new presses and a folder, which will be in operation by October 1, next. The $1,300,000 lot of presses will be installed about January 1, next. These installations will give the company 116 press units, sixteen of which can be used for high-speed color printing—a field in which it has pioneered.

Defines a Young Executive

Qualities of a man's mind determine whether he continues or ceases to be a "young executive," according to Joseph T. Mackey, president of Mergenthaler Linotype Company, who addressed the Young Printing Executives Club, New York, recently. He said that "when an executive's mind ceases to be supple and becomes brittle, he no longer is a young executive." He said that men who have accomplished great work in the face of difficulties achieved their results "not by reason of material resources" but because they have always thought beyond the moment in terms of "other people's good."

Give a 500th Party

• Hold open house at your plant in celebration of the 500th anniversary of practical printing from movable type. You need do little more than show your plant equipment. To tie in with the 500th anniversary, you need only get samples of old printing and pictures of the Gutenberg press, and hang them up in your office.

Most people have never been inside a print shop and don't know what "movable type" might be. They would be fascinated with a chance to see someone hand-set copy, and to carry home a proof copy of their own name. They would stand agape at a linotype in action. Can you picture what they would think if given a chance to see how printing plates are prepared, how makeready is done, and to watch a job or flat-bed press in operation?

Visitors will go away with a new appreciation of graphic arts—and with a friendly feeling toward the printer who bothered to take them behind the scenes.

Southerners Plan Exhibit

Printers of nine southeastern states have been requested to send specimens of their best work for possible inclusion in the exhibits to be presented in the Southern Regional Exhibition in Atlanta, Georgia, October 1 to 5. The exhibition committee responsible for the project appointed by the Atlanta Master Printers Club, represents leading printers, typographers and art directors of advertising agencies, and art schools. Its chairman is R. N. McArthur, of Higgins-McArthur Company.

In his letter to printers, Mr. McArthur said that this is the first time the American Institute of Graphic Arts and the southern printers have worked together in such a regional exhibition, and that it will enable the printers of the South to show the nation that they are producers of fine work. He said that the best specimens submitted would become part of the national exhibition which, after its New York showing, would be exhibited all over the United States.

G. P. O. Expands Research

Several documents have been published by the Government Printing Office concerning research activities in which its division of tests and technical control has participated. Morris S. Kantrowitz, technical director, in a recent letter sent to the editor of THE INLAND PRINTER, referred to the work of the division. He also sent a copy of Technical Bulletin Number 22, "Permanence and Durability of Paper"; a report on "Humidity Standards"; and a printed copy of a recent address by A. E. Giegengack, Public Printer, on the subject, "Progress in Graphic Arts Research from the Viewpoint of the Government Printing Office."

In his address, Mr. Giegengack outlined the enlarged scope of the technical research operations of the division, mentioning that it aims to improve the quality of printing and to reduce costs by means of standardization of materials. He remarked that the "printing world looks to the Government Printing Office as practically the only place where organized research in the printing trade itself is being undertaken." Elaborating upon that idea, he stated: "This department has always served the printers in much the same way as the Department of Commerce has served its constituents, and the Department of Agriculture has supplied the American farmers with scientific knowledge."

Elmer J. Koch Resigns

Elmer J. Koch, secretary of the United Typothetae of America for the past six years, has resigned to become the executive vice-president of the National Container Association with offices at 205 West Wacker Drive, Chicago. Mr. Koch assumed his new responsibility in Chicago, June 15.

Announcement of Mr. Koch's resignation was coupled with the announcement of the appointment of Attorney John A. Bresnahan as acting secretary, "pending the selection of the permanent secretary" by the board of directors of the U.T.A.. Mr. Bresnahan has served for the past five years as the general counsel of the U.T.A.

Mr. Koch has been in printers' organization work for the past twenty years. He started with the Seattle (Washington) Typothetae as a cost accountant, served in other cities, including Cleveland, where he was executive secretary, and also authored the U.T.A. Standard Book on Cost Finding. He became general secretary of the U.T.A. after the resignation of John J. Deviny, who resumed his work in Government service at Washington. It was at the beginning of Mr. Deviny's administration as secretary that the general headquarters of the U.T.A. were moved from Chicago to Washington, principally because Mr. Deviny's residence always had been in the nation's capital, and that city was more centrally located to serve the interests of the U.T.A., whose local groups are predominantly in the East.

Issues Precision Brochure

Precision standards should be used increasingly by letterpress printers in their competition with other methods of printing, according to a message in a brochure issued by The Printing Machinery Company, of Cincinnati. Their brochure cataloging and illustrating the products of the company is printed in two colors and is 8½ by 11 inches.

Fred Rosback, Junior, Dead

Fred P. Rosback, Junior, secretary-treasurer of F. P. Rosback Company, Benton Harbor, Michigan, died May 29, after several weeks of illness due to heart trouble. As a mark of respect, both of the banks in the city closed at 1:30 P. M. on the afternoon of the funeral services, Friday, May 31. Services were held at the Methodist Peace Temple with the Reverend Glenn M. Frye, and the Reverend Howard A. Banning, officiating.

Mr. Rosback was born in Springfield, Missouri, April 28, 1878. His father, who invented the first successful automatic perforating machine, founded the business of F. P. Rosback Company in Chicago, in 1881, and twenty-four years thereafter moved it to Benton Harbor. Both F. P., Junior, and his brother, Walter W., now president of the company, became actively interested in the business at an early age, and took over the entire management of its affairs after the death of the father in 1927. Under the management of the two brothers, assisted by the son of Fred P., Junior, namely, Homer F. Rosback, now vice-president of the company, the business expanded increasingly.

Mr. Rosback did not confine his activities to the manufacturing business but became president of the Farmers & Merchants Bank of Benton Harbor, and served until his death. He served successively as an alderman, city treasurer,



THE LATE FRED P. ROSBACK, JUNIOR

and mayor of Benton Harbor. He was at different times, president of the Rotary Club, high exalted ruler of the Elks, headed campaigns for various funds, and otherwise evidenced his interest in the broader affairs of community life. He was also a member of the Consistory and Shrine.

Besides his brother and son already mentioned as having been associated with him in the business of F. P. Rosback Company, bereaved members of his family include his widow, a daughter, and two sisters.

Profits of $1,219,058

One of the most profitable years of the W. F. Hall Printing Company was enjoyed during the fiscal year ended March 31, 1940, with the balance sheet showing profits of $1,219,058, equal to $3.13 on each share of common stock. In his announcement, Alfred B. Geiger, president of the company, said that the previous year's profit was $898,853. Current assets of the company amounted to $4,087,153, including $2,387,028 in cash and United States Treasury notes and bills, while current liabilities were $926,698. Volume of business during the fiscal year was increased because of new business booked, in addition to increased orders of regular customers.

New Quick Plating Process

Cebotype is the trade name of a new printing plate which represents a duplicating process in which a mold is made of the form to be duplicated. A "Cebite" sheeting is then placed upon the mold; both are placed into a heated hydraulic press, and the resultant plastic plate produced under heat and pressure is removed in about six minutes of time. The mold requires eleven and a half minutes to make from either type forms, or engravings, or a combination of both. Thus the entire time required for the complete operation of molding and casting the plate comes to less than eighteen minutes. Shaving and mounting operations follow—also only a matter of minutes. If the plate is to be curved by the use of a special curving machine, the time required is said to be eight minutes.

Flat plates may be mounted on either wood or metal through the use of tacks or by means of vulcanizing. No porosity exists in the material used in making plates, so a lighter ink film may be used during printing.

The plates are said to outlast metal plates, the longest run recorded on a rotary press having been 1,275,000 impressions, and the plate after removal showed very little signs of wear. The same register is possible by the use of the plates as from the original forms. Ink lies flat on the plate until delivered to the paper because of the affinity for ink of the plate material. Weight of the plates is but one-fourth that of metal plates. They are tougher, and stronger, and are not subject to corrosion or atmospheric conditions. Their light weight makes them subject to less mailing costs than metal plates. They may be made for flat-bed or rotary presses, in addition to multigraph machines.

Twelve years were spent by C. Ed Boutwell, vice-president of Boutwell-Foster Company, Incorporated, in scientific research and in experimentation before the plates were put on the market. Patents have recently been granted by the United States Government upon the numerous claims made by the inventor of Cebotype plates, and they are also protected by patents in all foreign countries.

In a letter written to the company for the information contained in this news story, the editor of THE INLAND PRINTER said that it was odd to be obliged to write to get the information about Cebotype plates, in view of the desire of most men in the inventive field to get publicity on things which in many cases are of no particular value to the industry.

F. P. Peters Joins Dayco

F. P. Peters, familiarly known as "Pete," has been named assistant manager of the Dayco division of The Dayton Rubber Manufacturing Company. He has had nineteen years experience in the roller business and has contacted printers and lithographers in fourteen states. He graduated from the University of Louisville in 1917, and saw service in the World War.

Census Findings Out Soon

The United States Department of Commerce announces that reports from "History's most gigantic inventory" will be ready for printers either late in the summer or by early fall. This refers, of course, to the consolidated census report. Considering the importance of the information concerning each community which will be available for the first time, this census report should yield to printers both facts and ideas well worth having.

Whether geared to the printing needs of a city, state, or merely a neighborhood, we want customers. More revealing facts on customers will be summarized by the 1940 Census of Population than in past censuses. The Census of Housing will round out the picture with additional facts and figures. Here are just a few of the questions which most of us will find worth knowing.

Is the community growing? How is the composition of the people changing? Has the ratio of manual workers increased during the decade, or are the white-collar workers on the rise? Are there more colored people in the municipality? Is the city tending toward industrialization? Is it becoming a commercial center? What is the educational level of the people? What are the major occupations? How is the unemployment situation?

The Census of Housing has added sidelights on the condition, size, and conveniences of people's homes, which further throws light on the character and tastes of the people.

The business picture is told by both the Census of Manufactures and the Census of Business. The former is so broken down into industries that it is possible to compare our salaried force, wage personnel and payroll, cost of materials and supplies, value of manufactured products and receipts with the average printer both in our individual states or in the nation. These statistics are broken down further between printers and publishers.

Some of the questions asked of us last April were a little embarrassing and others made us dig for facts. But when the Department of Commerce finishes compiling all of the figures, the go-getter printer will have some local information well worth having.

Prints More at Less Cost

Printers should know postal regulations regarding catalog mailings since there is a chance to use this both to get themselves larger printing orders and to save money for their customers by so doing. This has been proven once again by Wetzel Brothers, who were handling a special promotion piece for Nunn-Bush Shoe Company.

The original plan called for sixteen-page portfolio to carry the news to dealers that there would be an increase of 67 per cent in Nunn-Bush advertising during 1940. The portfolio was already in the process of production when someone remembered the "catalog rate" clause in Government postal regulations. This made it possible to increase the portfolio to twenty-four pages and save enough in mailing costs to more than pay for the cost of extra printing.

Here is a Government regulation that may interest you and your customer. It seems that it was designed originally to help mail-order advertisers who used large catalogs. The regulation reads as follows.

"The rate of postage on third-class matter is 1½ cents for each two ounces or fraction thereof, up to and including eight ounces, except that the rate of any books (including catalogs) having twenty-four pages or more, seeds, cuttings, bulbs, roots, scions, and plants, not exceeding eight ounces in weight, is 1 cent for each two ounces or fraction thereof, on each individually addressed piece or package."

Rubber-Plate Printing

Book printing by means of molded rubber plates has been done by The North River Press, Incorporated, New York City, in collaboration with Econo Products, Incorporated. The successful printing of several school text books and reprinting of a popular novel marks the completion of several years of experimentation in which a number of manufacturing concerns participated. Rotary printing equipment of special design, adapted to the rubber plates and the production process, was made by the Webendorfer - Wills Corporation, with John F. Webendorfer working out the various engineering problems involved. Ideal Roller & Manufacturing Company worked out the roller problems and the International Printing Ink laboratories solved the special ink problems. Econo Products, Incorporated, has announced that it is preparing a technical report covering the development of the process, and that the report will be available to book printers in July.

Wins "Ideal Father" Honor

Bernard Espelage, of Printing Machinery Company, Cincinnati, was chosen the "ideal father" in a city-wide contest in connection with the recent observance of "Fathers' Day." Mr. Espelage is the husband of an invalid wife, and the father of seven children.

Lends Money to Employes

Coöperation between employers and employes of Keller-Crescent Company, printer in Evansville, Indiana, has developed a plan by which employes subject to lay-off periods, and overtime work, may have their pay equalized within prescribed limits. A week's vacation with pay is also provided for employes paid on the hourly basis, provided the employes have worked at least 30 hours in each of 42 weeks from May 1, 1939, to April 30, 1940.

The "lay-off loan plan" of the company provides that when an employe has a short work week because of lay-offs, the company will lend to the employe upon request the equivalent of 10 hours pay in addition to paying the amount due for wages for the week. The maximum amount of the loan at any one time on the books must not exceed the equivalent of 100 hours pay. Casual employes who have not worked at least 30 hours in the 42-weeks period are not eligible to borrow money.

An employe is not eligible to borrow the full amount unless he has been employed 120 hours overtime during the preceding year. Such an employe may borrow up to the equivalent of one-half of his overtime pay of the preceding year. Payments on loans are provided by the company being authorized under the terms of the contract to apply the straight-time part of overtime credits in the course of the year to the debt of the employe concerned, the extra amount for overtime being paid with the wages during the weeks that overtime occurs.



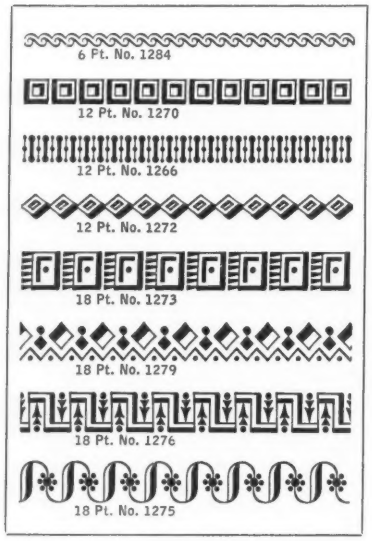
One of the marks of a truly progressive printer is his alertness to promotion ideas. Here is one such firm—the St. Petersburg Printing Company of St. Petersburg, Florida—which capitalized on a recent two-carload shipment of paper stock. The photograph was reproduced in a local paper together with a writeup about work done by the plant, and how much paper is used up annually. Local editors usually are willing to print such items having real news flavor, if properly informed

I.P.I. Story of Ink

Large halftone cuts—twenty-eight of them—are used to visualize the "conceiving, formulating, producing, and testing of printing inks which the vast industry consumes" in a pictorial brochure, thirty-two pages and cover, with plastic binding, issued by the International Printing Ink Division of International Chemical Corporation. The book is 12 by 10 inches in size, and most of the halftones are 12 by 9 inches in size, printed on pages that were "bled." The title of the book is, "Back of the Printed Word —A Story of Ink."

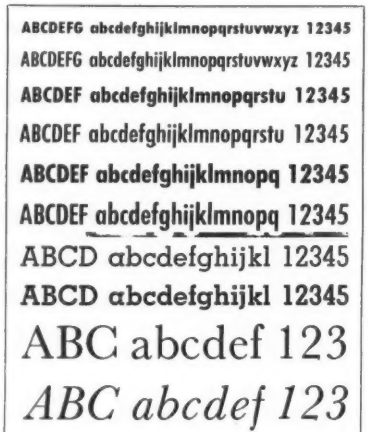
NEWS OF MACHINES AND TYPE FACES

LINOTYPE announces that the well known type designer, W. A. Dwiggins, has completed a unique series of twenty-eight new type borders which differ widely from present border rules. The idea behind the series was developed by Mr. Dwiggins while illustrating an edition of "Marco Polo's Travels." The type borders came from some decorative borders used in the book, so have



been called by Linotype the "caravan" series. A few of these are illustrated below. Some of these have a Chinese motif, while others suggest Babylon or the wandering Nile of Egypt.

INTERTYPE CORPORATION announces additions to three of its type families: Futura, Cairo, and Baskerville. Sam-



ples are shown here of the 8-, 10-, and 12-point Futura Bold Condensed; the new 12-point Cairo Medium with Bold, and the 24-point Baskerville with Italic.

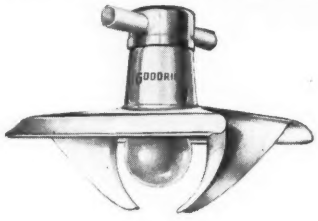
NATIONAL BUREAU OF STANDARDS of the United States Department of Commerce announces a new device by which it is possible to determine the degree of curl in any paper stock. This has been in operation at the Bureau for some time. It was found that the degree of curl depended on the difference in expansion of the two sides of the sheet during an atmospheric change.

The testing device consists of a float having a moistening system, a holder for the sheet being tested, and a scale showing the degrees of a circle.

A NEW Morrison Side Seam Stitcher, capable of stitching as fast as any operator can manipulate folding boxes, has been announced by the Seybold Division of Harris-Seybold-Potter Company. The machine is designed principally for manufacturers of corrugated boxes and similar cartons.

A RUBBER-PLATE molding machine, 24 by 24 inches in size, announced by American Type Founders, is identical in appearance and construction as the 18-by-18-inch machine which has been marketed by the company for some time. The larger machine is powered by a ¾ horsepower motor, and was designed particularly for paper converters and bag manufacturers.

STOCKLITE is the name of a new illuminating fixture designed for use in stockrooms, according to an announcement by Goodrich Electric Company. The fixture, finished in white porcelain



Stocklite

enamel, inside and out, is not affected by adverse atmospheric conditions. It is shaped so that its light may be directed to shine from top to bottom shelves and into bin interiors without aisle glare.

A DEVICE called "Riehl-ock," on which a patent is pending, has been developed to hold type pages or forms together in the composing room instead of by the time-honored use of string. The Riehl galley end-lock is snapped in place, and the job is ready for proofing or storing. The "Riehl-ock" adjustable tie-up device, used for forms of newspaper ads and job work, does away with the use of string, and is said to save 90 per cent of the time consumed by use of the old method.

APPLICATION of an ultra violet ray solution or pencil to photographs or drawings to be reproduced either by letterpress or offset lithography results in "highlight" halftone effects, so Advertisers Engraving Company has just announced. In its broadside the company printed illustrations showing how the highlights in pictorial work had been intensified by the use of the "ultra violet ray method" of treating originals. The effects were thus produced without "opaquing, staging, tooling, or extra negatives."

New cuttings of type announced by Intertype Corporation include several variations of Cairo, a new Regal, a condensed Futura, and an addition to the Kenntonian family. Specimens are here shown.

THIS paragraph set in eight point Intertype Regal No. 2A duplexed with **Cairo Bold No. 2** 12345 **12345**
8 Point Regal No. 2A with Cairo Bold No. 2

ABCDEFG abcdefghijklm 12345
ABCDEFG abcdefghijklm 12345
14 Point Futura Bold Condensed with Medium Condensed No. 2

ABCD abcdefgh 12345
ABCD abcdefgh 12345
14 Point Cairo Medium with Bold

ABCD abcdefgh 12345
ABCD abcdefgh 12345
14 Point Cairo Medium with Heavy

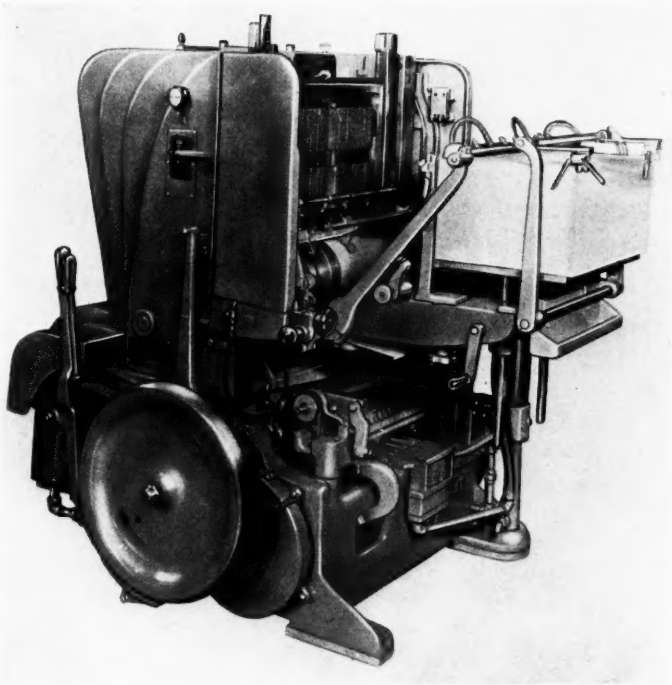
ABCD abcdefghijk 123
ABCD abcdefghijk 123
18 Point Kenntonian with Italic

REPROTYPE is the name of a new photographic lettering machine which has just been placed on the market, and is of chief interest to lithographers. It permits the setting of headlines in a surprising number of type fonts by using only a "magazine" of fonts, a composing board similar to an artist's drawing board, and a special camera. All of the type faces are 72 points in size and the camera enlarges or reduces them to the exact size wanted, without regard to the point system. Lines may be set straight or curved, and come from the camera as black on white or reverse, as desired. Speed of composition compares favorably with hand-set, and the entire outfit is quite inexpensive due to simplicity. Each magazine contains twenty-eight alphabets or over 5,000 characters. Six such magazines are on the market, which allows a total of 168 different alphabets.

SIX-POINT Opticon with Gothic 16 is a combination of faces recommended by the Mergenthaler Linotype Company for certain kinds of financial reports, contract blanks, and other items where maximum display must be presented in limited space.

HERE is a brief showing of the new 6-point Linotype Opticon with **Gothic 16.** MODERN MAN cannot be served by a tool that is just good enough or a little **better than pretty good. The good tool must do all that man can demand today**

A NEW IMPROVED Miehle Vertical press, known as V-50, has been announced by the Miehle Printing Press and Manufacturing Company which has a rated speed of 5,000 impressions an hour. A wider range of jobs can be handled on the new model because of the larger sheet size, 14 by 20 inches being the maximum. Light-weight stocks can be printed at the new high speeds without difficulty. The maximum form inked by two rollers is 12¼ by 19 inches, but lines of type beyond the 12¼-inch limit and up to 13¼ inches may be inked with one roller, the rollers reversing on the marginal part of the form. This extra inch of form upon which the rollers reverse can be used for type but not for solids or halftone plates. Twenty new features were listed in the diagrammatic announcement of V-50 Miehle Vertical.



The new model "V-50" Miehle Vertical can print 5,000 sheets an hour, 14 by 20 maximum

The main advantages of the new press are smoother "precision" performance, a faster and easier change-over, adjustments can be made at top speed, and it requires little attention and upkeep.

Paper Mill Adds Services

Expansion of business has required the increase of floor space and production facilities of The Aetna Paper Company, Dayton, Ohio, manufacturer of rag-content bonds and ledgers. The erection of a two-story building gives the company an additional 14,000 square feet of floor space. On its first floor a new air drier, electrically and automatically controlled, has been installed. On the second floor, the additional space will be used for new finishing equipment and storage of stock items. Approximately $135,000 was expended in improvements.

Newsdaily Takes Vacation

Suspension of publication of the Hartford *Newsdaily* until September was announced by the publishers in Hartford, Connecticut, Saturday, June 15. The newspaper received much publicity in printing and publishing circles when it started, March 4, last, being produced by the offset lithographic process. It was of tabloid size, with pictures as a feature. While production costs were said in newspaper circles to be lessened because of the lithographic pictorial features, costs of ink were higher than in regular newspaper production, and a slightly heavier weight of paper was required than that used for ordinary newspapers. In the announcement of the publishers, reference was made to the disturbance of "the tempo of newspaper publishing" caused by the war, and added: "In order that the young *Newsdaily* may adjust itself physically, thoughtfully, to a wider guarding of our democratic liberties, this newspaper will not publish its next issue until the first week in September."

New Paper Pricing Basis

Assortment, or amalgamation orders, enabling printers and lithographers to get certain price advantages, were introduced during April in the Chicago market by Bradner Smith & Company, paper merchants. According to standard price lists, quotations are made on the basis of broken packages, reams, cartons, cases, and tons with the usual requirement that single items be ordered to obtain buying price advantages. Under the new arrangement, buyers may group their orders for different items in original mill packages and earn the quantity price regardless of how many different lines or items constitute the aggregate weight. In the detailed illustrations printed in the four-page announcement of the paper house, savings of about 10 per cent are effected by such consolidated purchases.

Commenting upon the new pricing basis, the Chicago Graphic Arts Federation in its current issue of *Galley Proof* said in part: "For those in a position to do so, the plan is decidedly attractive, provided printers retain the additional profit afforded and do not pass it along for sales purposes. From a competitive standpoint, it might be pointed out that for some time there has been a practice on the part of paper merchants to allow individual printers here and there to sort grades, similar to the plan outlined by Bradner Smith & Company. Now we have a situation where a practice which has been more or less 'under the table' is brought out in the open and offered to everybody."

Two other Chicago paper merchants have notified their customers that they have adopted the "amalgamation basis" of pricing their merchandise. The houses are Bermingham & Prosser Company, and Moser Paper Company.

Lithographers Reëlect

Members of the Lithographers National Association held their annual convention at Del Monte, California, June 4 to 7, and reëlected officers as follows: President, E. H. Wadewitz, president of Western Printing & Lithograph Company, Racine, Wisconsin; vice-president, Milton P. Thwaite, of Dennison & Sons, Long Island City, New York; treasurer, George C. Kindred, of Kindred, MacLean & Co., New York City; chairman of the board of directors, Maurice Saunders; general counsel, Percival D. Oviatt.

Ohio Federation Meets

Fred W. Danner, of Danner Press, Akron, Ohio, was elected president of the Ohio Printers Federation at the convention held in Columbus, May 23. Wesley F. Thomas, of Findley Printing & Supply Company, Findley, was elected vice-president, and R. Reid Vance was reëlected executive secretary and treasurer. Questions pertaining to industrial insurance rates, private printing plants, unemployment insurance, and voting machines were considered.

Offers Prize for Design

An offer of a prize of $25 has been made by the International Trade Composition Association, 629 Chestnut Street, Philadelphia, for the winning design of an emblem to be used by the association. The contest is open to any person who wants to enter it. Designs should be in black for one-color reproduction, should measure three inches over all, and be mounted on an 8½- by 11-inch background. Closing date of the contest is August 31. The winning design will become property of the association whose membership includes United States and Canada trade plants.



Midnight... floodlights stage Chicago's picturesque old Water Tower... while Superior's night staff is busily at work a few blocks away... saving precious hours for advertisers... affording time saving without overtime costs... on engravings... on ad setting. For quality work with quickness, remember Superior. Day and night service.

SUPERIOR ENGRAVING COMPANY

215 W. Superior St. • *Phone Superior 7070* • Chicago, Illinois

Please Mention THE INLAND PRINTER *When Writing to Advertisers*

BEST FOR SNAP-OUT PERFORATING

Snap-out perforating requires that certain office forms, invoices, etc., be cut as nearly apart as possible in order that sheets may literally be "snapped out" from the binding edge holding them in register.

If, as sometimes happens with ordinary slot perforators, the slits are not cut cleanly and sharply—some slits not cut clear through—the very purpose of the snap-out is defeated. Because of fundamental improvements no such difficulties need be encountered with this new



24", 30", 36", 42" sizes

ROSBACK SLOT ROTARY PERFORATOR

The entire machine is more rigid, supported by a one-piece cast frame. Shafts and bearings are larger in diameter as are the perforating heads themselves. Better control of the sheet is also provided for; this, combined with easy and accurate adjustment for depth of cut, insures snap-out perforating that satisfies your most critical customer.

These same features also make this new perforator unusually well adapted for standard slot perforating, or for creasing, scoring and crimping. Be sure to investigate these new features before you buy any slot perforator. Mail the coupon.

BUILT AND GUARANTEED BY

F. P. ROSBACK COMPANY

Largest Perforator Factory in the World

BENTON HARBOR, MICH.

F. P. Rosback Co., Benton Harbor, Mich.

Please send full details concerning your New Slot Rotary Perforator.

Your Name..... Title.....

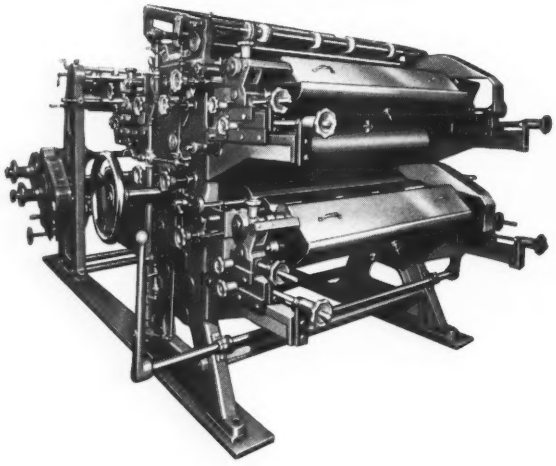
Company .....

Street Address.....

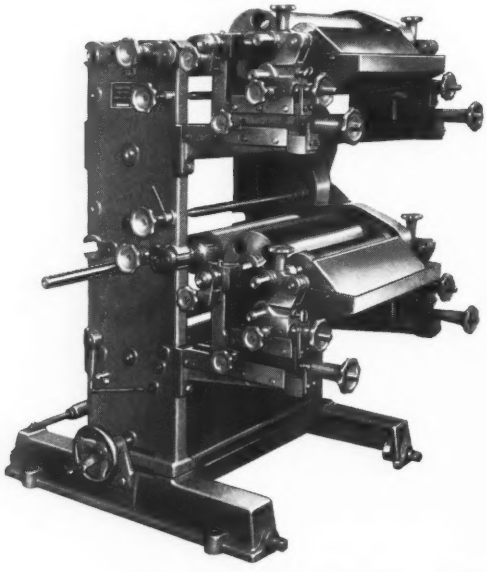
City & State.....

ANILIN ROTOGRAVURE

TWO PROCESSES EVERY PRODUCTION PRINTER SHOULD INVESTIGATE . . . .



NO. 2-A . . . FOUR COLOR ANILIN PRINTER WITH REWINDER



NO. 1-A . . . BAG MACHINE PRINTING PRESS

We manufacture anilin printing presses for both processes or combine them into a single unit. We also make rewinders, slitters and embossers to be used in combination with these presses. Send for sample work and general information, giving us particulars on products you are interested in producing.

HUDSON-SHARP
MACHINE CO • GREEN BAY • WIS

EVERY Plant Needs Them

TRY THE SENSATIONAL NEW

Zephyr BLACKS

These inks represent a complete new chemical achievement. Based on the principle of polymerization, they are unlike any other product on the market.

- SET *in 60 seconds.*
- BACK UP *in 30 minutes.*
- BONE DRY *in an hour.*
- ZEPHYR BLACKS *are perfected in three grades.* Available for practically any job.

Try Them Out. For folder, or trial order,

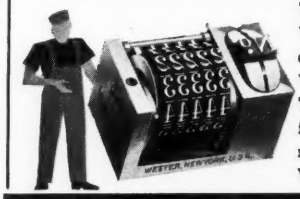
WRITE! WIRE! PHONE!

Now in use from Coast to Coast

Sinclair & Valentine Co.
INKS MAIN OFFICE AND FACTORY
611 West 129th Street, New York, N. Y.

Albany	Cleveland	Kansas City	New Orleans
Baltimore	Dallas	Los Angeles	Philadelphia
Birmingham	Dayton	Manila	San Francisco
Boston	Havana	Nashville	Seattle
Chicago	Jacksonville	New Haven	

FOR *SPEEDY,* ACCURATE NUMBERING

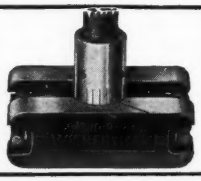


The Wetter High Speed Lock Wheel Model is a profit saver on high speed flat-bed presses. Wheels cannot overthrow. Takes no extra space in the form. One of many Wetter models. Number Better with a Wetter. Catalog?

WETTER NUMBERING MACHINE CO.
3186 ATLANTIC AVENUE, BROCKLYN, N. Y.
Sold by all dealers and branches
AMERICAN TYPE FOUNDERS

HOUSE ORGANS

For a few printers who can afford $15 to $50 a month for our service, we have a proposition under which they can publish their own house-organ monthly, edited by William Feather. Write
WILLIAM FEATHER 812 Huron Road Cleveland, Ohio



THE BEST QUOIN
For Every Purpose
Over 13,000,000 Sold
Samuel Stephens and Wickersham Quoin Company
174 Fort-Hill Square, Boston, Mass., U.S.A.

ADD-A-COLOR
RUBBER PRINTING BLOCKS

SELL MORE IMPRESSIONS

By Adding-A-Color

Cut your tint blocks from ***Add-A-Color*** Rubber Blocks. Easy to use—low in cost.

Tools and instructions furnished.

Write on your company letterhead for portfolio of samples and prices.

PROCESS RUBBER PLATE CO.
522 South Clinton Street Chicago, Ill.

CHICAGO SCHOOL of Printing & Lithography



LETTERPRESS and LITHOGRAPHIC INSTRUCTION

Thorough, intensive training in all phases of the Graphic Arts. New machines, competent instructors. Summer term—day classes—now in session. Letterpress students may enroll any Monday morning. Fall term starts September 23, day and evening classes. See ad in May, page 102—or write the Director, Room 707, for information.

610 S. FEDERAL :: Wabash 3107

GROVE'S
Gauge Pins and Grippers
for PLATEN PRESSES
"No-Slip" Gauge Pin



Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, $1.00 per dozen.

Lowest Price, Strongest, Most Durable Pins and Grippers on the Market
Order from Your Dealer or Direct

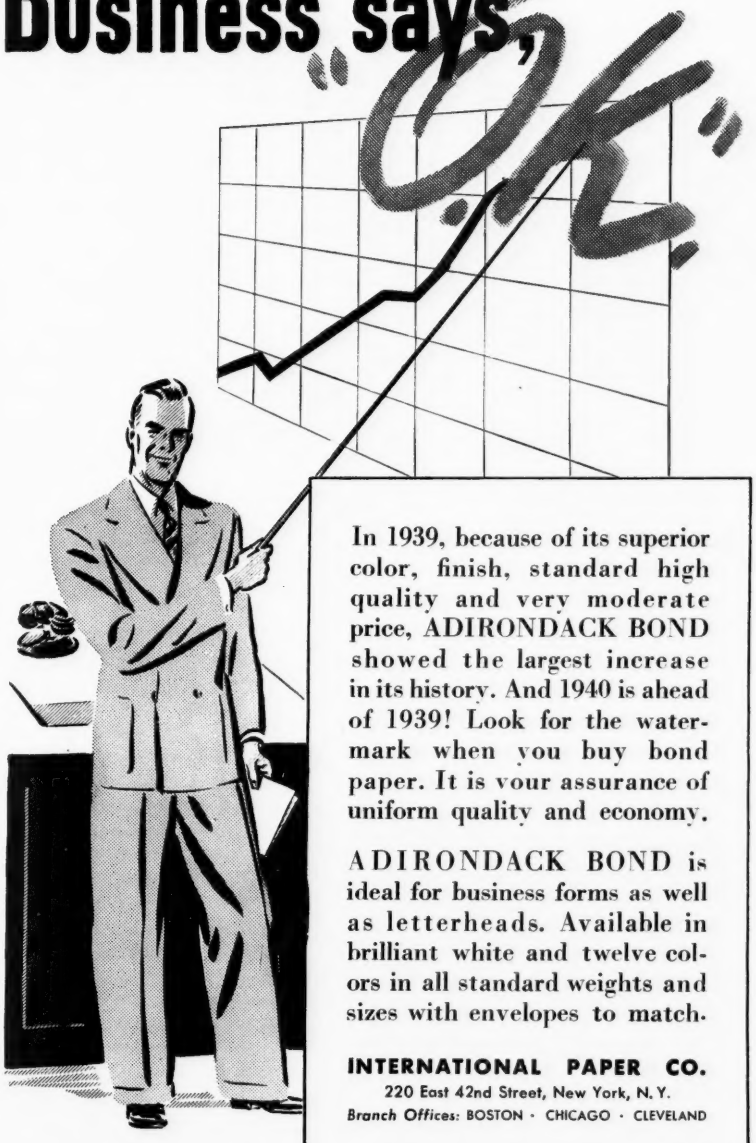
JACOB R. GROVE CO.
4024 Brandywine St., N. W., Washington, D. C.

PRINTERS
***Sell* MORE LABELS**
by using Mid-States
LABEL DESIGN SEE-LEC-TOR

TODAY—Write for your FREE copy of the Mid-States LABEL DESIGN SEE-LEC-TOR—or paste this ad on your letterhead.

MID-STATES GUMMED PAPER CO.
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Business says, "OK"



In 1939, because of its superior color, finish, standard high quality and very moderate price, ADIRONDACK BOND showed the largest increase in its history. And 1940 is ahead of 1939! Look for the watermark when you buy bond paper. It is your assurance of uniform quality and economy.

ADIRONDACK BOND is ideal for business forms as well as letterheads. Available in brilliant white and twelve colors in all standard weights and sizes with envelopes to match.

INTERNATIONAL PAPER CO.
220 East 42nd Street, New York, N. Y.
Branch Offices: BOSTON · CHICAGO · CLEVELAND

ADIRONDACK BOND

AN INTERNATIONAL PAPER VALUE

Made by the Makers of: ADIRONDACK BOND & LEDGER • INTERNATIONAL MIMEOSCRIPT • INTERNATIONAL DUPLICATOR • BEESWING MANIFOLD • TICONDEROGA BOOK • TICONDEROGA TEXT • INTERNATIONAL TI-OPAKE • CHAMPLAIN BOOK SARATOGA BOOK • SARATOGA COVER • LEXINGTON OFFSET

Let's Look at the Record

Lake Erie Acraplate Presses Have DISPLACED or REPLACED 6 Different Makes of Rubber Plate Vulcanizing Presses in Various Plants

and

Lake Erie Acraplate Presses have never been augmented by any but additional Acraplates



These two brief facts summarize the nationwide preference of rubber plate makers for Lake Erie Acraplate Presses. Repeat orders for Acraplates from leading commercial producers, converters, and specialty printers in greater numbers offer further unmatched evidence of proven superiority.

For ACCURATE Rubber Plates

There is no longer necessity for guessing about the best vulcanizing equipment. Since the introduction of Acraplate Presses four years ago, they have been proved and approved by pioneer rubber plate users, leading commercial plate makers and new-comers to the industry.

Acraplate Presses are designed, manufactured, sold and backed by one of America's leading hydraulic press manufacturers. In these units are combined years of experience in building hydraulic presses, vulcanizing equipment and printing equipment.

Write Today for Full Information

5 Standard Sizes 16" by 14" to 36" by 28" Hand or Motor Pumps

LAKE ERIE Engineering Corporation

504 Kenmore Station BUFFALO, N. Y.

DESIGNED, BUILT AND SOLD BY ONE OF AMERICA'S LARGEST HYDRAULIC PRESS MANUFACTURERS

ELECTRIC PAPER DRILL



At your dealer or send for folder No. 140

LASSCO PRODUCTS, Inc.

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How to cash in on

FOOTBALL

To reach the rich market of football fans, your clients should use football schedules for advertising pieces: Pamphlets, Folders, Blotters, Calendars, etc.—and you should print them.

It's Profitable Summer Business

We gather and edit schedules of more than 500 colleges for such advertisers as: The Cities Service Co., The Saturday Evening Post, The Standard Oil Co., etc. Our schedules are complete in every respect, ready now, any quantity. Prices start at $10.00.

W. WORTHINGTON WELLS

Leonia New Jersey



9536 25c 9530 25c 9541 25c

9534 25c 9538 25c 9535 25c

A full line of Typecast Cuts—for Automobile, Oil Products, Federal agencies, etc. Special designs made to order.

STERLING TYPE FOUNDRY

VERMONTVILLE, MICHIGAN

Study FRANK H. YOUNG'S ADVERTISING LAYOUT COURSE *At Home*



Make your spare time count. Increase your efficiency in order to increase your earning power. Mr. Young, internationally recognized authority, has prepared a complete, practical course based on methods successful for years at his American Academy of Art. Now his teaching is brought to your home. Will help professionals and beginners in art, advertising, printing, etc. Endorsed by graduates, advertising executives. Learn and apply layout principles—receive individual criticism and revisions by mail. Easy payments. Write to Dept. D-740 for free details.

AMERICAN ACADEMY OF ART

Frank H. Young, Director

25 E. Jackson Boulevard Chicago, Ill.

PRINTING ESTIMATING

—Taught by Mail



Complete in 3 volumes, it will teach you how to figure the cost of any kind of printing and pave the way for a management position.

This is your opportunity, don't be satisfied with a low paid job all your life. Take the first step today.

Write for complete details and easy method of paying as you go.

JACK TARRANT SCHOOL OF ESTIMATING

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STOP OFFSET



Get your free copy of this new bulletin—"10 Ways to Avoid Offset." Valuable—practical—shows how to save money—improve presswork.

E. J. KELLY CO. 1811 No. Pitcher Street KALAMAZOO, MICH.

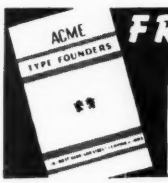
FREE

Vandercook & Sons now manufacture Vandercook and Hacker Proof Presses in 35 models and sizes, and Hacker Block Levellers, Gauges, and Test Blocks. Outline your requirements for circulars giving details of performance, and prices.

VANDERCOOK & SONS 904 No. Kilpatrick, Chicago 214 East 45th St., New York

Embossography Is Raised Printing at its best. Hard, Flexible and Permanent. As simple to operate as Regular Printing, **Compounds, Inks,** Hand and **Automatic Machinery.** Send for descriptive matter, Price List, etc.

The Embossograph Process Co. Inc., 251 William St., New York



FREE! New Type Book

ACME FOUNDRY TYPE

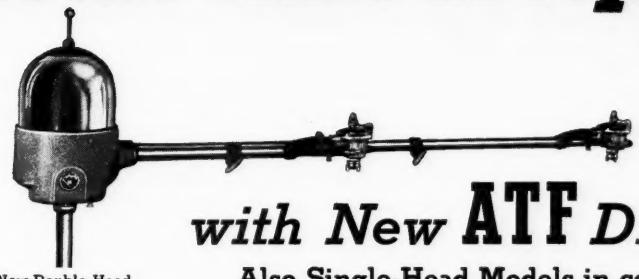
cast from genuine **WILKE TYPE METAL**

Extra hard Foundry type metal, manufactured by Metals Refining Co. Clean-cut, even-wearing type. Get this FREE book of distinctive faces today.

ACME TYPE FOUNDRY

161 West Harrison Street Chicago, Illinois

Difficult Inks *at top speeds*



New Double-Head ATF Diafram Gun

with New ATF *Diafram* GUN

Also Single-Head Models in compressor units, or press bracket type for all sizes and makes of presses

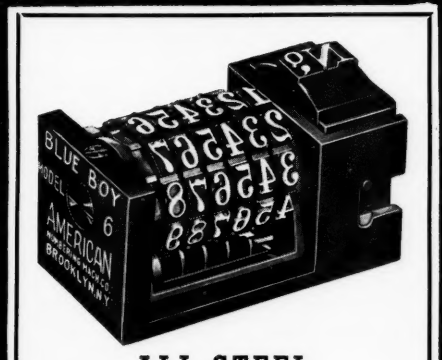
WITH the air-operated ATF Gun you can run high gloss or metallic inks without offsetting at top speeds without slip-sheeting, sticking or running thin. Aim the ATF Gun at any part of the sheet, regulate instantly the shape, width, duration and amount of spray . . . each job gets exactly what it needs. Save on Mix. Keep your pressroom cleaner. Prices are lower then ever before in ATF history. Letterpress and offset printers of labels, cartons, newspapers, magazines and thousands of commercial printers are getting high speed production and cutting costs, increasing profits with ATF Guns. Ask your ATF Salesman, or write your nearest ATF Branch

AMERICAN TYPE FOUNDERS

200 ELMORA AVENUE, ELIZABETH, NEW JERSEY • *Branches in 23 Principal Cities*

ATF also makes Type, famous Kelly Presses, Composing Room Saw, Little Giant, Rubber Plate Machine, ATF-Webendorfer Offset Presses.

A NEW ARRIVAL AT A NEW PRICE



ALL-STEEL

"Blued Like A Gun"

5 WHEEL BLUE BOY MODEL 5 — **7.90**

6 WHEEL BLUE BOY MODEL 6 — **8.90**

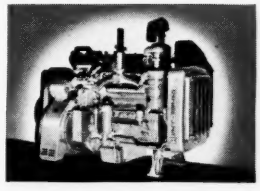
AT ALL BRANCHES AMERICAN TYPE FOUNDERS

AMERICAN NUMBERING MACHINE CO.

ATLANTIC AND SHEPHERD AVES., BROOKLYN, N. Y.
BRANCH—105 WEST MADISON STREET, CHICAGO, ILL.

MAKE YOUR OWN POWER WITH THIS ELECTRIC SET

AND GET IT FOR 1¢ PER KW.-HR.!*





LOOK at your electric bills! If the monthly total is $50 or more (with a kw.-hr. rate of 2c or more), a "Caterpillar" Diesel-Electric Set should *save you worth-while money!* For these dependable, full-time power-plants are actually generating current *for as little as 1c per kilowatt-hour!*

Low first cost. Fits in small space. Uses your present wiring. No switchboard or external control apparatus needed, because the set *regulates itself* to supply steady voltage! Simple to operate. Several sizes. Tell us your power requirements and we'll send you specifications. *Mail the coupon now.*

**Depending on average load and local price of Diesel fuel.*

CATERPILLAR
REG. U.S. PAT. OFF.
DIESEL-ELECTRIC SETS

CATERPILLAR TRACTOR CO., *Dept. IP-7*, Peoria, Illinois

I require about_____kw. per hour; or_____hp.
Please send details of "Caterpillar" Diesel-Electric Sets.

Name_____

Address_____

THE INLAND PRINTER

J. L. Frazier, Manager

PUBLISHED MONTHLY BY THE INLAND PRINTER COMPANY

309 W. JACKSON BOULEVARD, CHICAGO, ILL., U. S. A.

Volume 105 • July, 1940 • Number 4

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

SUBSCRIPTION RATES

Two years, $7.00; one year, $4.00; payable always in advance. Sample copies, $0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions—To Canada, $4.50, postage prepaid; to countries within the postal union, $5.00 a year in advance postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

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Wm. Dawson & Sons, Cannon House Pilgrim Street, Ludgate Circus, London, E. C., England.

Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

F. T. Wimble & Co., 35-43 Clarence Street, Sydney, Australia.

John Dickinson & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

Benjamin N. Fryer, c/o Newspaper News, Warwick Building, Hamilton Street, Sydney, N. S. W. Australia.

Maruzen Co., Ltd., 6 Niho, Tokyo, Japan.

Harry S. Tomita, P. O. Box 1230, Honolulu, Territory Hawaii.

S. Christensen, P. O. Box 536, Montreal, Canada.

TI-PI RUBBER PRINTING PLATES AND CUTTING TOOLS

Make your own tint plates—Print perfectly on all presses—with all inks on all papers.

Reg. U. S. Pat. Off. No 314445.

Write on your company letterhead for sample, prices and full information.

TI-PI COMPANY, S.W. Cor. 10th and Broadway KANSAS CITY, MO.

REBUILT MACHINERY

GUARANTEED MACHINES FOR IMMEDIATE DELIVERY

CYLINDER PRESSES:

Two-color Miehle 56-62-65-70.

Single color Miehles, all sizes.

Babcock and Premiers.

No. 4 Miehle Automatic Unit.

NOTE: Feeders and extension deliveries for above machines if desired.

FIRST SEE IF HOOD FALCO HAS IT

CUTTERS, ETC.

Power Cutters—all standard makes. Cutters and Creasers. Stitchers. Folders. Patent Base.

AUTOMATICS AND PLATENS:

Miehle Verticals.

Style B and No. 2 Kellys.

Miehle Newspaper Press, 4 page, 8 col.

10 x 15 and 12 x 18 Kluge and Miller Units.

C. & P. Craftsman Automatic. Open jobbers, all sizes.

Hood-Falco Corporation is the oldest and largest firm dealing exclusively in used and rebuilt printing equipment. Our reputation for fair dealing is based on thousands of satisfactory transactions.

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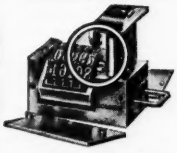
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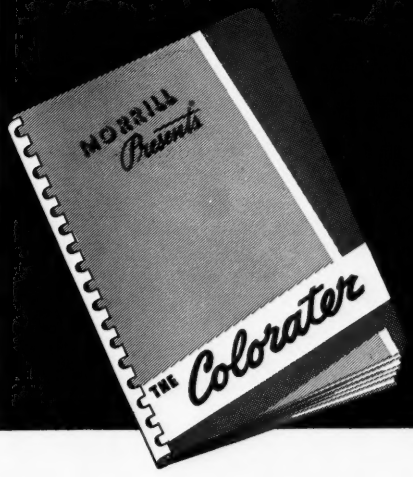




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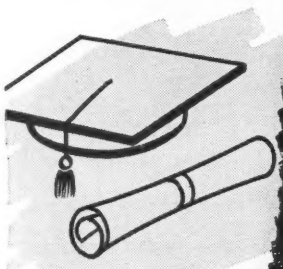
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LEADING PRODUCTS IN THIS ISSUE

BOOKBINDERS	Engdahl Bindery	76
BUSINESS CARDS	John B. Wiggins Co.	81
BUYERS' GUIDE	Directory of Supply Sources	80
COMPOSING MACHINES	Intertype Corporation	Back Cover
	Lanston Monotype Machine Co.	13
	Ludlow Typograph Co.	1
	Mergenthaler Linotype Co.	21
CUTS: TYPECAST	Sterling Type Foundry	76
ELECTRICITY GENERATING SETS	Caterpillar Tractor Co.	77
FOLDERS	Russell Ernest Baum	82
	Dexter Folder Co.	6
GAUGE PINS & GRIPPERS	Jacob R. Grove Co.	75
	Edw. L. Megill Co.	78
HOUSE ORGANS	William Feather	74
INKS	E. J. Kelly Co.	76
	Geo. H. Morrill Co.	81
	Sinclair & Valentine Co.	76
INSTRUCTION: ESTIMATING	Jack Tarrant School of Estimating	76
INSTRUCTION: LAYOUT	American Academy of Art	76
INSTRUCTION: PRINTING	Chicago School of Printing & Lithography	75
MACHINERY: REBUILT	Hood-Falco Corp.	78
MITERERS: VERTICAL	H. B. Rouse & Co.	81
MOTORS	Kimble Electric Co.	81
NUMBERING MACHINES	American Numbering Machine Co.	77
	Roberts Numbering Machine Co.	79
	Wetter Numbering Machine Co.	74
PAPER: BOND	Howard Paper Company	18
	International Paper Co.	75
	Strathmore Paper Co.	12
	Whiting-Plover Paper Company	15
	Maxwell Paper Co.	19
PAPER: BOOK	Kimberly-Clark Corporation	5
PAPER: BOOK, BOND, CARD	Champion Paper and Fibre Co.	Second Cover
PAPER: COVER & TEXT	Beckett Paper Co.	8
PAPER: GUMMED	Mid-States Gummed Paper Co.	75
PAPER: SAFETY	Hammermill Paper Co.	3
PAPER: THIN	Paterson Parchment Paper Co.	16
PAPER: TYMPAN	Cromwell Paper Co.	Third Cover
PAPER CUTTERS	Challenge Machinery Co.	79
PAPER DRILLS	Lassco Products, Inc.	76
PAPER MERCHANTS	Swigart Paper Co.	82
PERFORATORS	F. P. Rosback Co.	73
PHOTOENGRAVING	Superior Engraving Company	72
PLATES: RUBBER PRINTING	Process Rubber Plate Co.	75
	Ti-Pi Company	78
PRESSES: ANILIN ROTOGRAVURE	Hudson-Sharp Machine Co.	74
PRESSES: CYLINDER PRINTING	Miller Printing Machinery Co.	2-7
PRESSES: OFFSET PRINTING	Harris-Seybold-Potter Co.	4
PRESSES: PLATEN PRINTING	Brandtjen & Kluge, Inc.	20
	Chandler & Price Co.	14
PRESSES: PROOF	Vandercook & Sons	76
PRESSES: ROTARY PRINTING	C. B. Cottrell & Sons Co.	17
	Walter Scott & Co.	81
PRESSES FOR THERMOGRAPHY	Embossograph Process Co.	76
QUOINS	Stephens & Wickersham Quoin Co.	74
ROLLERS: PRINTERS'	American Roller Co.	80
SAWS	Hammond Machinery Builders	82
SPECIALTY: FOOTBALL SCHEDULES	W. Worthington Wells	76
SPECIALTIES: LITHOGRAPHED	Goes Lithographing Co.	79
SPRAY EQUIPMENT: NO-OFFSET	American Type Founders	77
	The DeVilbiss Company	11
TIE-UP SYSTEM: TYPE	Riehl Galley Lock Co.	80
TYPE	Acme Type Foundry	76
	American Type Founders	9-10
VULCANIZERS: RUBBER PLATE	Lake Erie Engineering Corp.	76
WANT ADS	Classified Advertising	78-79

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